



98

HOME GAMES

BY

GEORGE HAPGOOD, ESQ.

AUTHOR OF "SOLITAIRE AND PATIENCE," &C.

NEWEST AND BEST WAYS
OF AMUSING A COMPANY
WITH GAMES OF CARDS,
PENCIL, CHARADES, GAMES
OF ACTION AND THOUGHT

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Home Games

LETTERS AND TELEGRAMS

The point of this game is that no writer knows what has already been written by the preceding players, so that the correspondence is likely to be amusingly disconnected. It begins with the letter. The first thing to write is the address and "My dear——," choosing whomever you like, but usually either a public person or some one known, if possible, to every one present. The paper is then folded over and passed on. The next thing to write is the letter itself, which should be limited to two minutes or some short period, and should be the kind of letter that requires a reply. The paper is folded and passed on again, and the subscription, "Believe me yours sincerely," or whatever adverb you choose, and the signature are then added. The signature should be that of another public person, or friend, relation or acquaintance of the family. The paper

is then folded again and passed on for a reply. The reply is in the form of a ten word telegram. It need have neither address nor signature. The result may be something like this :

First player wrote : My dear Caruso.

Second player wrote : How can one tell the difference between blue and green in a dark room ?

Third player wrote : As ever, your abject servant.

Fourth player wrote : Fagan.

To which the telegram replies :

Don't lose hope. You're probably right. Try again.

THE TRAPPER

This game is exceedingly simple, but gives much amusement to young children. Each person is given the name of an animal, and a circle is formed with a person in the middle, who is "it"; he calls the name of an animal three times, and if the player having that name does not respond by saying the name once, he or she becomes "it."

The amusement grows out of the varying length, and difficulty of pronouncing such names as cat, hippopotamus, dog, elephant, and so forth.

THE COBBLER

An amusing game for small children. The cobbler sits on a hassock in the middle of a ring of players who join hands and dance around him. On no account must they let go of hands. The cobbler announces, "Now is the time to try on your shoes," and immediately—but without leaving his seat—makes a dash for somebody's feet. The players in the ring endeavor by dancing back and forth and from side to side and by circling quickly around, to avoid being caught. The first one caught becomes the cobbler.

SING TO YOUR NEIGHBOR

The players divide as in "Clapping and hissing," but the players who occupy the chairs are blindfolded. When all are ready the remaining players quietly seat themselves in the vacant chairs and, at an agreed signal, begin to sing. They may sing in chorus, or each his own song, with or without piano accompaniment. By trying the several methods successively the players can select that which seems best adapted to their

own use. The object of the blind players is to find out, entirely by the use of the ear, who it is that is seated on their right. Those that guess correctly are unbandaged, and their places are taken by the players whose names they guessed. The others continue blindfolded until they guess rightly. One guess only is allowed each time.

THE CATERPILLAR

All but one of the players are seated in a circle, the chairs facing inward. One chair is vacant. The single unseated player stands within the circle. The standing player attempts to occupy the vacant chair and the other players continually interfere by moving from one chair to another so that the locality of the vacant chair is always shifting, now being on one side of the circle and now on the other. It is a veritable "Will-o'-the-Wisp."

THE SNAPPING TURTLE

An apple is hung from a string in the middle of the room about the height of the blind man's head. The blind man's hands are then tied, or he

holds them strictly behind him, and he has to bite the apple.

The same game can be played without blind-folding, but in that case it requires two players with their hands fixed behind them, each trying to bite the apple. It is a favorite game for Hallow-e'en, and an exceedingly interesting performance for the spectators.

TABLE FOOTBALL

This is played by any number that the table will accommodate. An egg from which the contents have been blown is placed in the center of the table, and a few inches from each end and about ten inches apart two salt cellars are put to act as goal-posts. A captain for each side is chosen, and they in turn choose sides from the company. The opposing sides then seat themselves at the table alternately, that is, so that no two of the same side are sitting next each other. The two captains occupy the end seats and act as goal keepers at their respective goals. The object is to blow the football egg between the opponent goal-posts. Hands are not allowed above the

edge of the table nor is any player except the captain of either side allowed to rise from his seat.

HUNT THE SLIPPER

The players sit in a circle on the floor, with their knees a little gathered up. One stands in the middle with a slipper, and the game is begun by the handing by this one of the slipper to a player in the circle, with the remark :

Cobbler, cobbler, mend my shoe,
Get it done by half-past two,

and then retiring from the circle for a few moments. The player to whom it was handed at once passes it on, so that when the owner of the slipper returns and demands her property again it cannot be found. With the hunt that then sets in the fun begins; the object of every player in the circle being to keep the player in the middle from getting hold of the slipper as it rapidly travels under the knees of the players here and there in the circle. Now and then, if the seeker is badly mystified, the slipper may be tossed across the

circle. The player in whose possession it is when at last secured changes place with the one in the middle. Other handy things will do quite as well as a slipper, but something fairly large should be chosen, or discovery may take too long; and it ought to be soft in texture, or there may be bruises.

CHASE THE WHISTLE

This is partly a trick. A player who does not know the game is put in the middle of the ring, round which a whistle is moving in the way that the slipper moves in "Hunt the Slipper." The object of the player in the middle is to discover the person who blew the whistle last. Meanwhile some one skilfully fixes another whistle on a string to the player's back, and, as opportunity offers, some one in the circle blows this whistle, to the bewilderment of the player in the ring. As it must always be behind him when it is blown, nothing but the twitching of the string is likely to help him to discover the blower (and the trick); and in a small circle where every one is moving and laughing it takes some time to notice the twitching at all.

CLAPPING AND HISSING

This game is sometimes called "Clap In and Clap Out," but the present title seems more accurate. Half the players leave the room and the other half arrange the chairs in a row so that each person, when seated, has an empty chair on his right. Each then chooses aloud the absent player whom he wishes to occupy the vacant chair next his own. When this has been done one of the players is called into the room. He selects the chair which he thinks likely to have been reserved for himself and sits down. If he is right everybody claps, and if wrong everybody hisses. In the latter case he again goes from the room, but if he chose the proper chair, he remains and takes part in the game. One after another all of the outside players are called in.

ORANGES AND LEMONS

This time-honored game begins by two of the older or taller players—one being Oranges and the other Lemons—taking places opposite each other and joining their hands high, thus making an arch for the rest to pass under in a long line.

The procession then starts, each one holding the one in front by the coat or dress. As the procession moves along, the two players forming the arch repeat or chant these lines :

“Oranges and lemons,”
Say the bells of St. Clement’s.
“You owe me five farthings,”
Say the bells of St. Martin’s.
“When will you pay me?”
Say the bells of Old Bailey.
“When I grow rich,”
Say the bells of Shoreditch.
“When will that be?”
Say the bells of Stepney.
“I do not know,”
Says the great bell of Bow.
Here comes a candle to light you to bed,
And here comes a chopper to chop off the
last man’s head.

With these final words the arch-players lower their arms and catch the head of the last of the procession. In order that the arrival of the end of the procession and the end of the verses shall come together, the last line can be lengthened like this :

And here comes a chopper to chop off the
last—last—last—last man’s head.

The captured player is then asked in a whisper which he will be, oranges or lemons? and if he says oranges, is placed accordingly behind that one of his capturers who is to have the oranges on his side. The procession and the rhyme begin again, and so on until all are caught and are ranged on their respective sides. Then a handkerchief is placed on the floor between the captains of the oranges and the lemons, and both sides pull, as in the "Tug of War," until one side is pulled over the handkerchief.

TWIRLING THE PLATTER

A wooden bread-platter or a plate, to serve as trencher, is placed in the middle of the room. The players sit round it in a large circle, each choosing either a number by which to be known, or the name of a town. The game is begun by one player taking up the trencher, spinning it, calling out a number or town belonging to another, and hurrying back to his place. The one called has to spring up and reach the trencher before it falls, and, giving it a fresh spin, call some one else. So it goes on. On paper there seems to

be little in it, but in actual play the game is good on account of the difficulty of quite realizing that it is one's own borrowed name that has been called.

GOING A-FISHING

This amusing game, with very slight variations, is known under several names. Chairs are arranged in two rows, back to back. An older person stands in front and tells a fishing story, bringing in the name of each person playing. Each person, when mentioned, must jump up and march around the chairs. After a while all the guests will be marching, each one holding the one in front. One chair is removed while this is going on, and when the story-teller calls out there is a "bite," the line breaks, all run for the seats, and the person left out must take his stand by the story-teller until the word "bite" is called out again, when he can take his chances in the scramble for a chair. If the chair can be removed unobserved by the players, the surprise of the first unfortunate will be the more amusing.

PROGRESSIVE CONVERSATION

An equal number of young men and maidens take part. The girls are seated and the men, butterfly-like, flit from flower to flower. Each person is given a card containing a list of subjects, which should be discussed in the order in which they are given. Small colored pencils are attached to the cards by ribbons of the same shade, and the man and maiden holding matching colors are partners for the first conversation. At the touch of a bell by the hostess, the men seat themselves and each pair in the room discusses the first subject mentioned on their cards. At the end of fifteen or twenty minutes the bell rings again, whereupon all the men rise, and, passing to the left, each one seats himself at the left side of the next young woman in the line and takes up the second subject on the list for their mutual consideration. When each couple have met and discussed every topic, a secret ballot is cast as to which is the most interesting conversationalist—the ladies voting for the gentlemen and the gentlemen for the ladies. The names are printed or the handwriting is disguised; the papers are

folded and thrown into a hat or basket. There should be a lady's prize and one for the men.

TAILING THE DONKEY

A good-sized donkey, minus a tail, is cut from brown paper or purchased at the toy store. This is fixed on the wall or a screen on one side of the room. The tail is cut separately, and a hat pin is thrust through the end which, in a state of nature, would be joined to the body. Each player in turn is blindfolded and armed with the tail and pin. He advances toward the donkey and pins the tail where he thinks it belongs. The fun lies in his mistakes as to locality.

PUSS IN THE CORNER

This is one of those old and very simple games which seem to have a perennial hold on succeeding generations. Perhaps its popularity grows out of the fact that children and adults can join in it with apparently equal pleasure. All except one of the players takes some nook or corner of

the room. Puss stands in the middle. While puss is looking away some one of the players beckons to another to change places. This they attempt by running into each other's corner so quickly or slightly that puss is caught napping. Puss's object is to dash into one of the corners thus vacated before the runner can reach it. If she succeeds, the player who has just left it or the one who is just coming to it becomes puss. Which of the two runners becomes puss is determined easily according to whether or not they have passed each other before puss takes possession of the empty corner.

BLIND MAN'S BUFF

This is one of the best, oldest, and simplest of games. One player is blindfolded, is turned round two or three times to confuse his ideas as to his position in the room, and is then told to catch whom he can. If he catches some one, but fails to identify the captive, he must go on again as blind man; but if he can tell who it is, that person is blindfolded instead. The excitement of the game may be increased by the blindfolding

two players instead of one. They will occasionally catch each other, much to their own confusion and general amusement.

HUNT THE THIMBLE

All players except one leave the room. This player hides the thimble, or other small object, selected for the purpose (a coin is often used), in some place in which it is *in sight* but difficult to discover. It may be high or low, on floor or table, or wherever the player may choose, so long as it is visible to the eye. The other players then return and begin the search. As each player finds the thimble he or she sits down without announcing the discovery. It is better to keep up the search somewhat after the discovery, to avoid giving too much information to the other players. When all have been seated, or the time allowed for the search is up, the first one who sat down must get the thimble. If he shall have made a mistake the second to be seated must get the thimble. The person who gets it takes the next turn at hiding it. The game is not nearly so easy as it appears from description. One may

often be apparently gazing directly at the thimble without seeing it.

BLOWING OUT THE CANDLE

A very funny blind game. A candle is lighted and placed in position about the height of a person's head. A player is then placed a few feet from it, facing it, and, after being blindfolded and turned round three times, is told to take so many paces (however many it may be) and blow the candle out. The fun comes with the misdirected efforts of the blindfolded player.

THE BELL SHEEP

This is an amusing modification of Blind Man's Buff. All the players, except one, are blindfolded. A bell is so attached to the one free player that it will ring easily with every hasty movement of the wearer. The purpose of the game is to capture the Bell Sheep, who then changes places with his captor. It is advisable, before beginning the play, to remove all dangerous furniture from the field of play. The players

are continually "getting mixed up with each other" to everybody's confusion and amusement.

SHADOW BLUFF

A sheet is stretched across the room. One player stands on one side, and the rest, who remain on the other, pass one by one between the sheet and the candle which throws their shadows upon it. The aim of the single player is to put right names to the shadows on the sheet, and the aim of the others is, by performing antics, to keep him from recognizing them. If it is not convenient to use both sides of a sheet, the single player may sit on a hassock close to it with his back to the other players, while they pass between the hassock and the candle, thus throwing their shadows on the sheet.

UP JENKINS

The party divides as nearly as possible into two equal sides, sitting opposite to each other at a long table. Each side has a captain, the two captains sitting at the ends of the table. All players then place their hands open and palms down upon the

table before them. A coin—a quarter of a dollar is about the right size—is given to one side or other, and passed from one player to his neighbor by shuffling of hands without lifting them from the table. To prevent the other side from locating the coin a general shuffling movement is kept up. The captain of the opposition suddenly says “Up Jenkins,” whereupon all players close their hands and hold them well above the table. Upon the command from the opposing captain “Down Jenkins,” all must instantly slap their hands palm downward and open upon the table. The captain of the opposition then commands some one of the enemy to “Show up,” whereupon the player in question must lift his hands. If the coin was under it, it passes to the other side to be shuffled and hidden in the same way. If the guess was not correct the coin remains with the original holders until lost under the rules of the game.

The most amusing feature of the game is that no attention whatever must be paid to the orders of any player other than the captains, although all players are allowed to give commands—usually in the most emphatic tones—for the purpose of misleading the enemy. Nor must any attention be given even to the commands of the

captains unless they are given in the exact language of the game. If, for example, any player either lifts or drops his hand when the opposite captain merely commands "Up" or "Down" without having added the word "Jenkins," the coin is forfeited to the enemy. It is exceedingly difficult in the excitement of the game to avoid such slips.

NUTS IN MAY

An excellent picnic game. The players stand in two rows, facing each other and holding hands. A line is drawn on the carpet (or ground) between them. One row then step toward the other, singing:

Here we come gathering nuts in May, nuts
in May, nuts in May,
Here we come gathering nuts in May, on a
cold and frosty morning.

They then fall back and the other row advance to them, singing in reply:

Pray, who will you gather for nuts in May,
nuts in May, nuts in May?
Pray, who will you gather for nuts in May,
on a cold and frosty morning?

The first row, after settling on the particular player on the opposite side that they want, reply thus :

We'll gather Phyllis for nuts in May, nuts
in May, nuts in May,
We'll gather Phyllis for nuts in May, on a
cold and frosty morning.

The other row then ask :

Pray, who will you send to fetch her away,
fetch her away, fetch her away?
Pray, who will you send to fetch her away,
on a cold and frosty morning?

The answer perhaps is :

We're sending Arthur to fetch her away,
fetch her away, fetch her away,
We're sending Arthur to fetch her away,
on a cold and frosty morning.

Arthur then steps up to the line on one side and Phyllis on the other, and each tries to pull the other over it. The one that loses has to join the other row, and the singing begins again.

ADJECTIVES

The company chooses one of its number as Grand Guesser and sends him or her out of the room. Each of those remaining selects an adjective capable of being enacted or indicated by speech or manner. The Guesser returns and asks questions in turn of those in the room. The person making answer must do so in such a way as to indicate the adjective which he or she has already chosen. For example ; the Guesser asks, "What day of the week is this ?" The person addressed attempts to answer by signs and gestures grotesquely resembling the deaf and dumb alphabet, the adjective indicated being "Dumb." Or the answer may be so conspicuously ungrammatical as to indicate the adjective, "Ignorant." After the Guesser has succeeded in correctly guessing three of the adjectives, the office passes to another.

BOSTON

"Boston" is a lively game. Seat the company around the room and give each a number. Blind-fold one person and station him in the center of

the room, whirling him around several times so that he may successfully "lose his bearings." He must then call any two numbers included in the number of players and the two persons representing them must at once rise and change places. The blindfolded person endeavors to capture one of the fugitives during the flight and to identify the captive by means of height, corpulence, hair, etc. The person discovered in turn becomes "it." More than two numbers may be called out at once, and when the "blind man" calls "Boston" every one changes place. He may, by slipping into a vacant seat during the confusion, find a substitute in the person left standing when all the chairs are occupied.

BLIND MAN'S WAND

One player is blindfolded and the others sit about the room within convenient reach. The blind man has a stick which he thrusts about until he has touched one of the other players, who must then take hold of the stick and answer three questions put to him by the blind man. The object of the game is to enable the blind man to recognize the person whom he has tagged,

merely by the sound of the voice. The speaker, of course, disguises his or her voice as much as possible. Sometimes it is agreed that the blind man may require the holder of the stick to imitate some bird or animal instead of merely answering the questions.

MAGIC MUSIC

This is an exceedingly agreeable game, owing in part to the fact that it is played with music. One player leaves the room, and the others decide upon some simple and easy act which he shall perform when he returns. It may be straightening a sofa cushion or standing upon a chair or taking a drink of water. He is called in and some one at the piano guides his efforts by playing louder as he approaches the object with which his action is connected, or lower as he moves away from it.

ACROSS THE WAY

Sometimes called "Judge and Jury." The players form in two rows facing each other. They should stand or sit sufficiently far from each

other to enable each easily to know who it is that sits directly opposite to himself. One player does not form with either side, but passes between the two rows asking questions of such individuals as he selects. He must address the person to whom he speaks by name, but the answer must come, not from the person addressed, but from the player immediately opposite. If the player addressed answers he changes place with the questioner. If the player who should answer fails to do so before the questioner can distinctly count ten, he becomes the questioner and the questioner joins the line. Zest is added to the game by barring the use of certain words in the answer which are very likely to come to the lips under such circumstances, such as "Yes," "No," "Black," or "Green." The questions will be framed with a view to causing the use of these words. The player who uses them changes place with the questioner.

GOSSIP

The players sit in a long line or ring. The first, turning to the second, whispers very rapidly some remark or a brief story. The second, who may

hear it distinctly, but probably does not, then whispers it as exactly as he can to the third player ; and so on until the line is finished. The last player then whispers it to the first player ; and the first player repeats his original remark to the company, and follows it with the form in which it has just reached him.

THE PRIEST OF THE PARISH

A circle is formed, with one chair larger than the others at the head of it. In this the player chosen to be the priest sits. Each of the company, including the priest, then chooses a color. One will take blue, another pink, another yellow, and so on, and these are known as Mr. Blue Cap, Mr. Pink Cap, Mr. Yellow Cap, and so on. (There is usually a Fool's Cap too.) The game is begun by the priest saying, "The priest of the parish has lost his considering cap. Who stole it? Some say this, some say that ; but I say [then he looks round the company and perhaps fixes on the member who chose black] Mr. Black Cap." Mr. Black Cap must then say, "What, I, sir?" "Yes, you, sir," says the priest. "Not I, sir," says Mr. Black Cap. "Who then, sir?" asks the priest.

And here Mr. Black Cap has the opportunity of passing the game on by fixing on another player. Perhaps it is Mr. Yellow Cap. If so, Mr. Black Cap will say, "Mr. Yellow Cap," and Mr. Yellow Cap and Mr. Black Cap then carry on the same dialogue: "What, I, sir?" "Yes, you, sir." "Not I, sir." "Who then, sir?" Any mistake in the order of words and the player has to take his place at the bottom of the class, and all the others move up one. So long as there are no mistakes the dialogue is held between the players; but after a mistake the priest takes it up again by putting the original remark about the theft of his cap. A player may, if he likes, charge the priest himself with the theft, calling him by his color. If the priest makes any mistake he goes to the bottom too, and the players move up so that the next top one becomes the new priest. The questions and answers should be given with very great promptness or "snap."

FEATHER UP

The players sit round a table and form sides, one half against the other, and a little fluffy feather is placed in the middle. The aim of each

side is to blow the feather so that it settles in the other camp, and to keep it from settling in their own. In addition to the excitement of this game it affords excellent exercise for the lungs.

FLY AWAY

A quiet little fireside game capable of affording a good half hour's amusement. The chief player, sitting where three or four others can comfortably gather around her, places her index finger upon her knee. Each of the other players places a finger beside it. When all are ready the leader begins as if to tell a story, but presently utters the words "Fly away pig," or other object. If this can be brought in as a part of the story so much the better. The point of the game lies in obeying or ignoring this command. If the object named is capable of flying, all fingers must instantly be lifted; but if the object is one which cannot fly, the order must be ignored. Sometimes the object named may be one requiring a considerable exercise of judgment as to which of the two classes it belongs. "Fly away sparrow" or "Fly away horse," would not cause much hesitation, but

how about "Fly away balloon" or "Fly away feather"? The action must be prompt.

TRADES

In this game each player chooses the name of a trade. A story is then told, in which the hero calls at different shops and gives the first letter of some purchase which he makes. The player whose shop is mentioned must, before ten can be counted, name a suitable article beginning with the letter given. As, "I called at the blacksmith's and bought an h." To which the blacksmith in this play instantly responds, "A hammer."

THE MULBERRY BUSH

This is a favorite form of an old and always popular game.

The players join hands and go round and round in a ring, singing :

Here we go round the mulberry bush, the
mulberry bush, the mulberry bush,
Here we go round the mulberry bush
On a fine and frosty morning.

They then let go hands and sing :

This is the way we wash our clothes, wash
our clothes, wash our clothes,
This is the way we wash our clothes
On a fine and frosty morning,

and as they sing they pretend to be washing.
After the verse is done they join hands again and
dance round to the singing of the mulberry bush
chorus again, and so on after each verse. The
other verses are :

- (2) This is the way we iron our clothes.
- (3) This is the way we wash our face.
- (4) This is the way we comb our hair.
- (5) This is the way we go to school (*very sadly*).
- (6) This is the way we learn our book.
- (7) This is the way we sew our seams.

And lastly and very gaily :

- (8) This is the way we come from school,

and then the chorus comes again, and the game is
done.

THE GRAND MUFTI

The player personating the Grand Mufti stands
in the middle or on a chair, and performs what-

ever action he likes with his hands, arms, head, and legs. With each movement he says, "Thus does the Grand Mufti," or, "So does the Grand Mufti." When it is "Thus does the Grand Mufti" the other players must imitate his movement; but when it is "So does the Grand Mufti" they must take no notice. Any mistakes may lead to forfeits.

CHITTERBOB

Another very simple little game which nevertheless develops lots of fun. There are several ways of making use of the following rhyme, but the best of them is to use it for competition. The player who can repeat it correctly and distinctly in the shortest time is the winner. If there is not time or opportunity to commit it to memory it may be read aloud by the players in succession, some one acting as timekeeper. Experiment will show that the undertaking is not altogether easy. The rhyme is :

There was a man and his name was Cob
He had a wife and her name was Mob,
He had a dog and his name was Bob,

She had a cat and her name was Chitterbob.

“Bob,” says Cob ;

“Chitterbob,” says Mob.

Bob was Cob’s dog,

Mob’s cat was Chitterbob,

Cob, Mob, Bob, and Chitterbob.

GOING TO JERUSALEM

Some one sits at the piano, and a long row of chairs is made down the middle of the room, either back to back, or back and front alternately. There must be one chair fewer than the number of players. When all is ready the music begins, and the players march round the chairs in a long line. Suddenly the music stops, and directly it does so every one tries to sit down. As there is one player too many some one must necessarily be left without a chair. That player has therefore to leave the game, another chair is taken away, and the music begins again. So on to the end, a chair and a player going after each round. The winner of the game is the one who, when only one chair is left, gets it. It is against the rules to move the chairs. A piano, it ought to be pointed out, is not absolutely necessary. Any form of music will do ; or if there is no instrument some

one might sing, or tap the fire-irons together, or read aloud. But a piano is best, and the pianist ought now and then to pretend to stop, because this makes it more exciting for the players.

THE TISSUE-PAPER RACE

Cut a sufficient number of pieces of tissue paper into squares of three or four inches. As many squares as there are players are placed in a line at one end of the room, and at the other are placed two books, or other objects, a foot or so apart. At the word of command each competitor, who is armed with a fan, starts to fan his square between the goal-posts. For the sake of distinguishing them it is better to mark the papers or have them of different colors. A competitor may not fan any other square except by accident. If desirable the papers may be rolled into the form of a ball, and will then be somewhat more easily directed in their course.

THE POTATO RACE

This is a good game for a hall or landing. Two baskets are needed, which are placed at one end

of the hall about two yards apart, and then in a line from each basket are placed potatoes, at intervals of a yard or so all down the floor, an equal number to each line. Any even number of competitors can play, the race being run in heats. Each competitor is armed with a long spoon, and his task is to pick up all the potatoes on his line and return them to the basket before his opponent can. Each potato must be carried to the basket in turn, and if dropped on the way must be picked up again before another can be touched, and the spoon only must be used. Any help from the other hand or from the foot disqualifies. If potatoes are not available, onions, apples or other similar objects may be substituted.

PUTTING OUT THE FIRE

At a fire in the country, where there is no hose, a line of men extends from the burning house to the nearest pond, and buckets are continually being passed along this line. Hence the name by which this excellent game is called here. It is played thus. A large number of miscellaneous and unbreakable articles—balls, boots, potatoes, books, and so on—are divided into two exactly

equal groups, and each group is placed in a clothes basket. The company then forms into two equal lines, and each chooses a captain. Each captain stands by the basket at one end of his line, at the other end being a chair and another player standing by that. At the word "Start," the articles are handed one by one by the captain to the first player in the line, and passed as quickly as possible without dropping to the player by the chair. As they come to him he piles them on the chair (without dropping any) until all are there, and then returns them with equal speed until the basket is filled again. The side which finishes first is the winner. If an article is dropped it must be picked up before any other of the articles can pass the player who dropped it.

FIVE DOTS

All children who like drawing like this game ; but it is particularly good to play with a real artist, if you have one among your friends. You take a piece of paper and make five dots on it, wherever you like—scattered about or close together (but not too close), but not in a straight line. The other player's task is to fit in a draw-

ing of a person with one of these dots at his head, two at his hands, and two at his feet. The value of the result does not depend upon the skill of the artist.

HEADS, BODIES AND TAILS

For this game sheets of paper are handed round and each player draws at the top of his sheet a head. It does not matter in the least whether it is a human being's or a fish's head, a quadruped's, a bird's or an insect's. The paper is then turned down, two little marks are made to show where the neck and body should join, and the paper is passed on for the body to be supplied. Here again it does not matter what kind of body is chosen. The paper is then folded again, marks are made to show where the legs (or tail) ought to begin, and the paper is passed on again. After the legs are drawn the picture is finished.

SHUT-EYE PICTURES

The usual thing to draw with shut eyes is a pig, but any animal will do as well (or almost as

well, for perhaps the pig's curly tail just puts him in the first place). Why it should be so funny a game it is difficult quite to explain, but people laugh more loudly over it than over anything else. We have known persons to keep a visitors' book in which friends were invited to draw shut-eye pigs. The drawings were signed, and the date is added, making a unique sort of autograph album. At any rate the "shut-eye pig" is an amusing animal.

PICKLED PORTRAITS

Each player has a sheet of paper and a pencil. Each draws a head of man or beast, making it as funny as he can. He then folds it backward, leaving in sight only two lines that show where the neck is. The paper is then passed to his right hand neighbor, who draws a body and arms, and passes it on, leaving in sight only an indication of where the legs are to go. The third person who gets it draws the legs and feet, and the last one who gets it writes a name. It is then unfolded and passed around for every one to laugh at.

BURIED NAMES

The first thing for the players to do is to decide what kind of name they will bury. The best way is to call out something in turn. Thus, if there are four players they may decide to bury the name of an author, a girl, a town, and a river. Each player writes these down and a fixed time is given for burial, which consists in writing a sentence that shall contain the name somewhere spelt rightly but spread over two words, or three if possible. At the end of the time the sentences are read aloud in turn, while the others guess. Of course, the whole game may be given up to burying only one kind of name, but variety is perhaps better. Examples are given :

A town : Clothes that are *new* have no need of brushing.

A river : To see spoilt *ham* especially annoys me.

THE GAME OF LISTS

Paper is provided, and each player in turn calls out something which the whole company write down. Thus, suppose there are five players and you decide to go round three times : the first may

say a river; the second, a doctor; the third, a complaint; the fourth, a play; the fifth, a street in London; the first again, a musical instrument; the second again, a cricketer; and so on, until the fifteen things are all written down. Each paper will then have the same list of fifteen things upon it. One of the company then opens a book at random, and chooses, say, the first letter of the third word in the first line. Perhaps it is T. For a given time each player has to supply his list with answers beginning with T. At the call of time one of the papers may present this appearance:

A river	.	.	.	.	Tees
A doctor	.	.	.	.	Mr. Treves
A complaint	.	.	.	.	Tic Doloureux
A play	.	.	.	.	Timon of Athens
A street in London	.	.	.	.	Theobald's Road
A musical instrument.	.	.	.	.	Trombone
A cricketer.	.	.	.	.	Tate
A flower	.	.	.	.	Trefoil
A mineral	.	.	.	.	Tin
A lake	.	.	.	.	Tanganyika
A tree	.	.	.	.	Tulip
A state in America	.	.	.	.	Texas
An author	.	.	.	.	Trollope
An artist	.	.	.	.	Tadema
A preacher	.	.	.	.	Talmage

Each player in turn reads his list aloud, strikes off those words that others also have, and puts a mark against the rest. The player having the largest number of names not appearing on any other paper is the victor.

RIDDLES

At the top of the paper is written anything that you can think of: "A soldier," "A new dress," "A fit of the blues," "A railway accident"—anything that suggests itself. The paper is passed on and anything else is written, no matter what. It is passed on again and opened. Suppose that the two things written on it are, first, "A Member of Congress," and second, "A pair of skates." The duty of the player is to treat them as a riddle, and, asking the question either as "Why is a member of Congress like a pair of skates?" or "What is the difference between a member of Congress and a pair of skates?" (whichever way one prefers), to supply a reasonable answer. This game, it will be seen, is suited particularly to clever people.

RHYMING ANSWERS

This is a game that needs a certain amount of readiness and some skill with words. Each of the party writes at the top of a piece of paper a question of any kind whatever, such as "How old was Cæsar when he died?" or "What is your favorite color?" The paper is folded over and passed on, and the next player writes a word—any word—such as "electricity," "potato," "courageously," "milk." The papers are then passed on once more and opened, and the task of each player is to write a rhyme in which the question on his paper is answered and the word on his paper is introduced.

COMPOSITE STORIES

Another folding-over and passing-on game is "Composite Stories." Paper is passed round, and for five minutes each player writes the opening of a story with a title prefixed. The papers are passed on, and each player reads through as much of the story as has been written and for five minutes adds to it. And so on, until each player has

written once on each paper. The papers are then passed on once more, with the result that each paper will be found to be lying before the player who began it. The next and last five minutes are then spent by each person in reading through the story and bringing it to an end, sometimes a difficult enough task. If six persons are playing and allowances of five minutes have been given, there will be at the end of thirty-five minutes six complete stories to read aloud.

SNAP

Snap cards may just as well be home-made as bought. They may either be painted or made by cutting shapes out of colored paper and sticking them on to white cards. In either case they should be made in sets of four just alike. A pack of snap cards made from wall paper designs does very well.

The game begins by the players taking their cards one by one from their hands and in turn laying them face upward in a pile on the table before them. If a card is turned up similar to a card already on view on the table, the player who turns it up or the player who owns the similar

card cries "Snap," and the cards of the loser then on the table go to the player who says "Snap" first. As it is sometimes difficult for the players to distinguish which says "Snap" first, it is well to have an umpire. In the case of an undoubted dead-heat the game should go on as if nothing had happened. The player who won adds the cards to his own hand and continues the game. When a player has transferred all his cards from his hand to the table he waits until his turn comes and then takes them into his hand again. This is a very exciting moment, because if in the meantime his top card were snapped, then he would lose everything.

In good "Snap" packs there are several sets of cards which are intentionally made nearly but not absolutely alike, and it is very common to say "Snap" by mistake when one of these turns up. In that case the cards of the player who cried "Snap" are placed in the middle of the table, where they stay until some one turns up a card exactly like the top one and "Snap Center" is called, when both the center pack and the pack in front of the turner-up belong to the player who cried "Snap Center." It may of course be the turner-up himself, but is very likely somebody

else, because whereas under ordinary conditions only the owners of similar cards may cry "Snap," when there are cards in the middle too any one may cry "Snap Center."

When a player has lost all his cards he is out of the game until there are cards in the middle again, when an opportunity comes of snap-centering them and getting into play again. The game goes on until one player has all the cards.

PIG

Pig is a rather noisy game, played with ordinary cards unless you care to make a set of pig cards to your own liking. You play the game with as many sets of four cards as there are players. If there are to be five players you retain twenty cards in sets of four of a kind. The cards are shuffled and dealt around, four to each player. The first object of the game is for some player to complete a set of four of a kind. Instead of drawing from one's neighbor, as in Old Maid, the card is handed out by the owner of the hand, he making the selection, and the other player is compelled to accept whatever is offered. Immediately upon completing his hand by obtaining a set

of four of a kind, the player lays his cards on the table, either quietly or violently, as he may choose. The instant his action is observed all the other hands must also be laid down. The last one to put down his hand is "Pig." The game is played for as many rounds as may have been agreed upon in advance. The player who was last the fewest number of times is the winner, or "Big Pig."

OLD MAID, OR OLD BACHELOR

This game can be played by any number, either with a home-made pack or with ordinary playing cards from which, according to the choice of games, three of the queens, or three of the kings, have been taken away; the remaining queen or king being the old maid or old bachelor. For our present purpose we will assume that the game is Old Maid. The cards are then dealt and each player first weeds out all pairs, such as two knaves, two aces, two fives, and so on. All having done this, the player who begins offers her hand, with the cards face downward, to her neighbor, and her neighbor takes one. She then looks through her cards to see if it pairs with any

that she already has, and, if it does, throws the pair on the table. Having finished her examination she offers her cards in the same way to the next player, and so it goes on. As the possessor of the old maid card is, at the end, the loser of the game, each one who gets it does all in her power to induce the next player to take it.

THE OLD MAID'S BIRTHDAY

This game may quite as appropriately be converted into "The Old Bachelor's Birthday" to suit the taste of the players, or give variety. While somewhat elaborate, it will be found to pay for the trouble. The first thing required is a pack of plain cards on which should be written the names of articles of food and clothing, household utensils, and other domestic and much advertised things: such, for example, as a frock-coat, a round of beef, a foot-warmer, a box of pills. A story, somewhat on the lines of that which follows, must then be prepared and copied into a note-book. The company take their places and the cards are handed round. These should be held face downward. When all is ready one of the players reads

the story, pausing at each blank for the player whose turn comes next to fill it in by calling out whatever is on his uppermost card. No matter how often the game is played (provided the cards are reshuffled) the unexpected always happens, and it is usually so absurd as to be quite too much for a room all ready for laughter. The number of blanks in the story should be equal to the number of cards, and in order that the story may run on smoothly, it is well for the next player always to glance at his top card just ahead of his turn, so that he may bring it in readily without interrupting the story. The invention of the story gives opportunity for very great variety, and it may be made the more amusing by being written to fit the particular company. In the absence of such a personal narrative, however, the following will be found serviceable. Local names, both of shops and persons, can be substituted to advantage.

Now everybody, listen ! It was Miss Flitter's birthday, and she awoke with a start and hurried down to see what the postman had brought. He had left five parcels and a letter. The letter was from Miss Bitters. "Dear Miss Flitters," it began, "I am so sorry to hear of your cold, and, in the hope that it will do you good, I am sending you

a ——-. I always find it excellent, although mother prefers ——-. We both wish you many happy returns of the day." The other presents were, from Miss Ditters a handsome ——-, from Miss Glitters a delicate ——-, and from Miss Hitters a particularly refined ——-. "Dear me!" said Miss Flitters, "what a useful gift! Just exactly what I wanted."

She then sat down to breakfast, which, this being a special occasion, consisted of ——-. "I did my best to do it to a turn," said the cook, as she laid it on the table with her own hands. "Mary said as how you'd prefer a ——-, but, bless your 'eart, Miss Flitters, I reckon as I know your taste best." "You do indeed," said Miss Flitters. "The thing is perfectly cooked, and it's delicious. It reminds me of ——-. To-day," she added, "I'm giving a party, and want you to serve a very charming meal. I will go to market right after breakfast. What do you think we shall need?" "Well, ma'am," said the cook, "you may please yourself about everything else, but I just won't undertake to get up a first class dinner without at least a pound of ——- and two quarts of ——-." "Quite right," assented Miss Flitters.

She then prepared to go out, and seeing that it looked like rain, took a —— from the cupboard, and on her head tied a —— . “ Bless your ’eart, mum,” cried the cook, “ you’ve forgot your smelling salts. Suppose you was to feel faint—what then ? But never mind,” she added the next instant, “ this’ll do just as well,” and she handed her a —— . Miss Flitters, a little embarrassed at this, put out at such a pace that she ran plump into the vicar. “ I beg your pardon,” she exclaimed, still more flustered, “ I mistook you for a —— .” “ Very natural mistake,” responded the vicar smiling. “ May I come with you ?” “ Most certainly,” responded Miss Flitters, greatly pleased.

They went first to Buszard’s for a pair of —— , and selecting two particularly juicy ones, proceeded to Marshall’s for a —— . “ Is this for the complexion ?” asked the vicar, picking up a —— from the counter. “ La, sir,” said Miss Flitters, “ how little you know of domestic life !” Then they went to Fuller’s for a —— , and to Jay’s for a —— . “ It’s too dear,” said Miss Flitters. “ Give me a —— instead.” At the stores they inspected —— . “ Haven’t you anything fresher ?” asked Miss Flitters ; “ I’d as soon

buy a ——.” None the less she bought two and slipped them into her reticule, adding as a little gift for the cook a ——.

The party began at six o'clock. The first to come was Miss Kitters. “You don't mind my bringing my work, I know, dear,” she exclaimed; “I'm embroidering a —— for the natives of Madagascar, and it must be done soon.” Miss Litters came next, and being rather short-sighted, sat down on a ——.

“Never mind,” said Miss Flitters. “Oh, I don't,” she replied, “but it would have been more comfortable if it had been a ——.”

Miss Mitters came just as the clock struck. She was wearing a charming —— trimmed with ——.

“What perfect taste she has!” the others murmured.

Miss Nitters followed. Miss Nitters was the exact opposite of Miss Mitters in all matters relating to dress. She had no taste at all, and was wearing merely a —— with pompons attached, and in place of earrings a couple of ——.

“So fast!” whispered Miss Litters.

Miss Pitters, Miss Ritters, and Miss Titters each brought a present. Miss Pitters's present was a silver-plated ——.

“So useful for the toilet table,” she said.

Miss Ritters's was a Japanese ——, a piece of exquisite work

manship; while Miss Titters produced from her pocket a brown paper parcel which turned out to contain a very choice ———, an heirloom in the Titters family for centuries. "I didn't know whether to bring this or a ———," she said; "but Father decided me. Father always knows best."

When all were assembled, the guests sat down to supper. But here an awkward thing happened. "If you please, mum," the cook was heard to whisper in a loud voice, "the ——— hasn't come. Shall I get a ——— instead?" "Yes," said Miss Flitters, "that will do very well. Don't you think so, Miss Pitters?" "I think," was the reply, "I should prefer ———." It was none the less an excellent and generous repast. Opposite Miss Flitters was a noble ———, flanked by a ——— and a ———. At the foot of the table was a dish of ———. "I never tasted anything so delicious in my life," said Miss Mitters, taking a large helping of ———. "Oh!" said Miss Glitters, "you should try the ———. It's yumps." The first course was followed by sweets, the most imposing of which was a wonderful frosted ——— with Miss Flitters's name in pink sugar. "You must all have a piece," said the hostess, "but I'm afraid it's rather rich."

After supper came games, "Blind Man's Buff" and "Hunt the Slipper," but as no one cared to lend a slipper, they used instead a ———, and it did very well. At midnight the party broke up, the guests saying that they never had spent a pleasanter evening. As a protection against the cold Miss Flitters gave them each a hot ———. She then hurried to bed and dreamed all night of ———.

THOUGHTS

The players sit in a row or circle, and one, having thought of something—of any description whatever—asks them in turn, "What is my thought like?" Not having the faintest idea what the thought is they reply at random. One may say, "Like a dog"; another, "Like a saucepan"; a third, "Like a wet day"; a fourth, "Like a pantomime." After collecting all the answers the player announces what the thought was, and then goes along the row again calling upon the players to explain why it is like the thing named by them. The merit of the game lies in these explanations. Thus, perhaps the thing thought of was a concertina. The first player, asked to show why a concertina is like a dog, may reply,

"Because when it is squeezed it howls." The next may say, "It is like a heavy saucepan because it is held in both hands." The third, "It is like a wet day because one soon has enough of it."

MIND YOUR G'S AND T'S

The players sit in a row or circle, and one stands up and puts the questions. The questions may relate to almost any branch of knowledge; geography, astronomy, war, politics or literature. Suppose it related to literature. The question might be, "Who wrote the greatest English novel? Now mind your G's and T's!"

The person to whom the question is addressed must, within the time limit, or the count of ten, answer by giving some writer of English fiction whose name begins with a letter which is not between G and T in the alphabet. Dickens or Thackeray would be correct, while Hardy and Kipling would not do. For variety's sake the rule could later be reversed, and only such names as come between G and T be received as correct. If literature does not happen to suit the particular company, physical geography presents a good field. Such a question as "Which do you consider

the most beautiful river in America?" would be fruitful of many answers. The fact that the necessities of the case may compel the player to commit himself to a ridiculous reply, as that he regards the Yahoo as the most beautiful of all American rivers, adds zest to the game.

SUGGESTION

This is an exceedingly interesting game, and is so simple that it can be entertainingly played under conditions which would render most games tedious or impossible—for example, on a railroad train. It requires a pencil, paper, and reasonable patience. The players each write the same word at the head of their papers. Each then, working alone and without consultation, follows his word by way of suggestion (as hereafter explained), through two other words to a third, writing down the three words one after the other. When this has been done by all of the players, the leader collects the papers and gives out a list composed of the last word upon each of the papers. Each player then endeavors to establish a line of suggestion, linking all of these words together. The skill and enjoyment of the game arises from the

quaintness and ingenuity with which different minds work out this result. A moment's attention to the following illustration will make clear at once the method and value of the game.

Suppose there are three players, and they start with the word "Tree." Now all words and all objects to which we give our attention are ready to suggest other words or objects, if we but permitted our minds to register the results. Sometimes the suggestion is based upon resemblance, sometimes upon conspicuous difference and sometimes upon rhyme or sound relation. In this game any link of suggestion may be used which impresses itself upon the player's mind. To player A, the word "Tree" suggests "Spring," spring suggests "Season" and season suggests "Pepper."

To player B, "Tree" by sound suggests "Treat," treat suggests "Retreat" and retreat by its significance, suggests "Coward." To player C, "Tree" suggests "Lumber," lumber suggests "Carpenter" and carpenter suggests "Hammer."

We have now, by a process of suggestion starting from the same word, arrived at three such dissimilar words as Pepper, Coward and Hammer. The final and most interesting act in the game is

to witness the different thought-steps by which the several players reunite these three words—words so unlike in meaning and yet, as it were, descended from the same great-grandparent word, “Tree.” A reasonable time limit should be fixed for the accomplishment, and the winner should be the one who completes the chain with the fewest links. A second prize—if prizes are given—might go to the one whose list, although not the shortest, in the judgment of the company exhibited the greatest ingenuity.

The possibilities of the game seem to be only limited by the variations of the human mind. The following is a rather poor illustration of the chain of suggestion which might connect the three final words of our game. *Coward*, Cow, Hog, Ham, *Hammer*, Blow, Cold, Freeze, Sneeze, *Pepper*. The very slightness of the thread of thought upon which the mind sometimes passes from one idea to another adds to the quaintness of the result.

THE CHORUS

All but one of the players are seated as close to each other as may be comfortable. One of them

then goes out of the room until those remaining have each chosen a word by which he or she is to be known. The absent member is then called in. Upon a given signal each player shouts his or her name-word aloud. The result is a confusion of tongues, out of which the guesser must, one after another—the shouting being repeated as often as may be required—identify the various players by their selected words.

COFFEE-POT

One of the players leaves the room, while the rest select some word having more than one meaning, or several words identical in sound but of wholly different significance. The guesser returns to the room and puts any questions he may choose to the players in turn. In answering his questions the players always include in their answer the idea of the selected word—but they substitute for its expression the word coffee-pot. Let us suppose, for instance, that the word is rain, reign, rein. The questions and answers may run something like this:—“Are you feeling pretty well to-day?” “I always feel well when there is no coffee-pot” (rain). “Have you been reading

anything interesting lately?" "Yes, a very interesting book on the present coffee-pot" (reign). "I hope your toothache is better." "Thank you, I hope its coffee-pot will soon be over" (reign). "Did you walk here this evening?" "No; we came with the assistance of the coffee-pot" (rein). The guesser is allowed to make three guesses aloud, but after that he must meditate on the word in silence or put questions to test his theories. If the word is a verb and a past tense or present tense has to be used in an answer, the player says "coffee-potted" or "coffee-potting."

ACTING INITIALS

This game requires close attention and some knowledge of literature and public men. Two players go out. The others choose the name of a well-known person, public or private, the letters of whose name are the same in number as the players left in the room. Thus, supposing there are seven persons in the room, the name might be Dickens. The letters are then distributed; each player, as soon as he knows which letter is his, selecting some well-known living or historical character beginning with the same letter, whom

he has to describe or personate. To personate is more fun than to describe. The players seat themselves in the right order to spell the name, and the other two are called in. When they are ready the first player, D, is called on to describe or impersonate his letter; and so on in the right order.

Suppose D, by his speech and actions, calls to mind Lord Dundreary as played by his famous impersonators. The guesser may infer that D is the first letter of the name represented by the company; and if the second player should describe the plays of Ibsen sufficiently well to bring that author to mind, the two guessers would begin to see light ahead in the direction of the great English novelist.

EYE-READING

A dust sheet, or a screen made of newspapers, is hung up and two holes a little larger than the eyes and the proper distance apart are made in it. Half the players retire to one side of the screen and half stay on the other. One at a time, alternating one side with the other, they peep through

these holes. Those on the opposite side endeavor to identify the peeper by the appearance of the eyes. The game helps to form the excellent habit of noting the color of other people's eyes.

THOUGHT-READING TRICKS

In all thought-reading games it is best that only the two performers should know the secret. Of these two, one goes out of the room and the other stays in, after having first decided on the particular trick which will be used. Perhaps the company will then be asked to settle on a trade. Let us say that they decide on a chemist. The other player is then called in, and his companion puts questions to him in this way:—"You have to name the trade which we have thought of. Is it a grocer?" "No." "Is it a draper?" "No." "Is it a goldsmith?" "No." "Is it a fruiterer?" "No." "Is it a lawyer?" "No." "Is it a chemist?" "Yes." This will look rather mysterious to some of the company; but the thing is really simple enough. The questioner merely arranged with his companion that the trade thought of should follow a profession.

Perhaps on the next occasion the company will be asked to think of an article in the room. Let us say that they fix on the clock. The questions will then run something like this:—"You have to name the article in this room which has been thought of. Is it the piano?" "No." "Is it the curtain-rod?" "No." "Is it the carpet?" "No." "Is it the fireplace?" "No." "Is it the sideboard?" "No." "Is it the armchair?" "No." "Is it the clock?" "Yes." This again is bewildering; but again the trick is very simple, the questioner having arranged that the article shall follow something that has four legs.

A third way is for an article to be touched and for the thought-reader to be asked to name it. "Is it this?" "Is it this?" "Is it this?" is asked of one thing after another, the answer always being "No." "Is it that?" "Yes." The secret is that the article touched is always signified by "Is it that?" But in this case, and in that of the others already described, the effect of mystification can be increased by arranging beforehand that the article in question shall not follow the key phrase immediately, but, say, two questions later.

A fourth way is for the questioner to begin

each question in due order with a letter of the French word for the article touched. Thus, if it were the bell, he might say, "*Come now, was it the table?*" "*Look, was it the armchair?*" "*Or the piano?*" "*Come now, was it this book?*" "*How about this hearth-rug?*" "*Endeavor to be quick, please. Was it the clock?*" By this time "*Cloche*" has been spelled, so that the next question is, "*Was it the bell?*" "*Yes.*"

NUMBER GUESSING. TRICK 1

Have any member of the company choose an even number and secretly communicate it to all the other players, except the guesser. Ask him to multiply it by three, divide it in half, multiply by three again, and then to tell how many times nine will go into it. Double the number which he gives you as a reply to this question, and announce it as the original number. Example; suppose he took the number six. Multiplied by three it is eighteen; divided in half it is nine; multiplied again by three it is twenty-seven. He tells you that nine will go into it three times. You double the three and announce six as the original number.

NUMBER GUESSING. TRICK 2

Have some one select a number and communicate it secretly to the others. Ask him to double it, add six to it, divide it in half, and take away the number he first thought of. When he has done this, go through some apparently abstruse mental calculations and announce that the original number is three. Example; assume that seven is the original number. Doubled it is fourteen. Add six, and you have twenty. Divide in halves and it is ten. Subtract the original number, seven, and three remains.

OBSERVATION

The real name of this game may be something else, but this title explains it. A small table is covered with a variety of articles, to the extent of some twenty or thirty. It is then covered with a cloth and placed in the middle of the room. The players stand round it and the cloth is removed for a minute (or longer). During that time the aim of each player is to note and remember as many of the things as possible. The cloth is then

put on again and the players have five minutes in which to write the fullest list they can of the objects seen.

DESCRIPTION

Several miscellaneous articles are placed on a table, say a box of matches, a bag of marbles, or ball of string, a large stone, a stick, a photograph, and various coins with the date side turned down. Each of the company is provided with a card on which these articles are written, and the object is to guess as nearly as possible something about each ; for instance, how many matches there are in the box, how many marbles in the bag, the length of the string, the weight of the stone, the length of the stick, the age of the person in the photograph, and the date of each coin. The right answers are, of course, ascertained beforehand and written on a card in the hostess's possession.

THE FIVE SCENTS

A more puzzling competition is to place a row of five large bottles on the table, all numbered, at the bottom of each of which is a small amount of

liquid bearing a noticeable scent. Some may be toilet scents, and others medicines or essences used in cooking. A card numbered according to the bottles is given to each player, and he is expected to guess and write down each of the five scents. He is not always able to do it.

THE TOPSY-TURVY CONCERT

As the whole value of this game depends upon the surprise produced in the spectator, the preparations should be made with the utmost secrecy. The performers, who should be of nearly the same size, take their places behind a sheet stretched across the room at the height of their chins. They put stockings on their arms and boots on their hands (or this may be done before they come into the room), and stand looking over the sheet at the company, with their hands and arms carefully hidden. The concert begins by the singing of the first verse of a song. Immediately the verse is finished, the leader commands, "Over we go!" and the singers, with a grand bowing of heads, as if turning somersaults, stoop down and thrust up their arms, waving them about and producing

the effect of a row of people standing on their heads. The chorus is thus sung. Then they pull down their arms and put up their heads again and sing the next verse.

CHARADES

“Charades” can be written in advance and carefully rehearsed, but in this book we are concerned more nearly with those that are arranged a few minutes (the fewer the better) before they are performed. As a rule a word of two or three syllables is chosen, the syllables are first acted, then the whole word, and then the audience guess what it was. Sometimes the word is brought in, both in its complete form and in its syllables; and sometimes—and this is perhaps the better way—it is acted. Thus, if the word were “Treason,” one way would be to make the acts themselves anything that occurred to you, merely saying “Tree” with some distinctness in the first; “Son” or “Sun” in the second; and “Treason” in the third. The other and more interesting way would be to make the first act relate to tree-felling or tree-planting, the second to a son or the sun; and the third to some treasonable situation, such as, for

example, the Gunpowder Plot or the killing of Abraham Lincoln. On account of the time which is occupied in preparing and acting it is better to choose two-syllabled words—which, with the whole word, make three scenes—than three- or four-syllabled ones; although there are certain four-syllabled words which split naturally into two halves of two syllables each. “Parsimony,” for example, could be performed: Parsee, money, parsimony. As a general rule the charades that are arranged during the evening are better performed in dumb show, with plenty of action, than with any talking at all. Gestures are under the circumstances so much easier than words and not any less amusing.

PANTOMIMES

Very good fun can be had also from impromptu pantomimes, where the performers enact some story which every one knows, such as “Aladdin” or “Red Riding Hood” or “Cinderella”; or a scene from history proper, or from village or family history. The contrast between the splendor of Cinderella’s carriage in the story and the old perambulator which has to serve in the charade only

adds to the fun. Every one, being dumb, acts to the utmost. It is sometimes more amusing if all the parts are turned upside down and a boy plays the heroine and a girl the hero. Where the scene is too tremendous for any representation to be given, it is best to meet the case frankly and use, as they did in Shakespeare's day, written labels, such as "This is Aladdin's Palace."

TIPSY LETTERS

Each of the company is handed a card which has been prepared for the purpose beforehand by having names of a dozen animals, or towns, or flowers, or birds, or whatever it may be, written on it in what might be called tipsy spelling. For instance, "butterfly" might be spelled thus, "trelbyfut," and "Baltimore" thus "Moretilab." A certain amount of time is given, and the winner is the player who has found out most words therein.

A version of this game is to dot out all the letters of the word except the first and the last. You would put "Elephant" on the paper thus, E t, and tell your companion it was the

name of an animal. Or you might write "Peppermint" thus, P t, and tell him it was the name of a flavor.

MISMATED MUSIC

Much entertainment can be had from this most ridiculous performance. It consists in very solemnly singing the words of some nursery rhyme or trivial ballad to the music of great dignity. For example, "Mary had a Little Lamb" may be quite effectively sung to the music of "The Battle Cry of Freedom"—if you can keep your voices steady and faces straight while you sing it.

THE ECCENTRIC COOK

The fun of this game depends on a fair proportion of the players not being acquainted with it, in which case they will be sure to lose small fortunes in forfeits before finding out the "catch."

The leader begins, addressing the first player, "I have a cook who doesn't like peas (*p's*); what will you give her for her dinner?" The person addressed, if acquainted with the secret, avoids

the letter *p* in his answer, and, for example, says, "I will give her some artichokes." The question is then asked of the second person, who, if unacquainted with the trick, is likely enough to offer some delicacy which contains the letter *p*; *e.g.*, potatoes, asparagus, pork, apple-pie, pickled cabbage, prawns, etc., etc. When this occurs, the offender is called upon to pay a forfeit, but the precise nature of his offense is not explained to him. He is simply told, in answer to his expostulations, that "the cook doesn't like *p*'s." When a sufficient number of forfeits has been extracted, the secret is revealed, and those who have not already guessed it are aggravated by being reminded that they were told over and over again that the cook did not like *p*'s, and that if they would persist in giving them to her, they must, of course, take the consequences.

HE CAN DO LITTLE WHO CAN'T DO THIS

This very simple little game holds a surprising amount of amusement and can be played under almost any condition and with but slight exer-

tion. As a means of easing off from the more violent games it fills a most useful niche.

The leader takes a stick (or poker) in his left hand, thence transfers it to his right, and thumps three times on the floor, saying, "He can do little who can't do this." He then hands the stick to another person, who, as he supposes, goes through exactly the same performance, but, if he does not know the game, is generally told, to his disgust, that he has incurred a forfeit, his imitation not having been exact.

The secret lies in the fact that the stick, when passed on, is first received in the *left hand*, and thence transferred to the *right* before going through the thumping ceremony. An uninitiated person almost always takes the stick in the right hand at once.

THE BARNYARD CHORUS

There is usually some one young man in the company who is legitimate game for this innocent trick. The leader states that he is about to give each player privately the character of some domestic animal, and that when he gives the signal

—usually by dropping a handkerchief—each player is to imitate the noise of his particular animal. He advises that the louder this is done the finer will be the chorus. He then goes around the company and whispers to each player. To all save the victim he says, “Remain perfectly silent.” To the victim he assigns the character of the useful but much ridiculed donkey. This being done he gravely inquires, “Are you ready? Now then, all together!” and drops the handkerchief. There ensues a solemn hush, amid which the voice of the victim is uplifted in a mighty bray.

“BUFF SAYS BAFF”

This is a trial of gravity, any player failing to keep his countenance while playing the principal part incurring a forfeit. The rest of the company of course do their best to excite his risible muscles.

One of the players leaves the room armed with the poker, and on reëntering thumps the floor three times. Another then asks him, “Whence come you?” “From poor Buff, who is full of grief.” “What message did he send?” The answer to this is the following piece of doggerel,

which must be delivered with imperturbable gravity :

“Buff said ‘Baff,’
And gave me this staff,
And bade me not laugh
Till I came to his house again.”

The rest of the company meanwhile do their utmost, by absurd questions, etc., to upset the player's gravity. If he remains proof, he continues :

“Buff says ‘Baff’ to all his men,
And I say ‘Baff’ to you again ;
But he neither laughs nor smiles,
In spite of all your cunning wiles,
But keeps his face with a very good grace,
And passes his staff to the very next place.”

In the rare case of the player retaining his gravity throughout these trying circumstances, he is sometimes considered entitled to receive a forfeit from those who have vainly tried to “break him up.”

DEFINITIONS

Each member of the party is provided with a slip of card, on which he is invited to write down

a *subject* for definition. When all have done so, the leader collects the cards, and reads out the whole, when each person (furnished with pencil and paper) is required to give his or her definition, original or otherwise, but the more fanciful the better, of each of the subjects named. After a proper interval, the papers are collected, and the various definitions read aloud, much amusement being created by the very different views of the same subject taken by different players. Thus *money* may be defined as :

1. The root of all evil.
2. The only thing a man never has too much of.
3. The grease of the wheel of life.
4. Hard to get, hard to keep, and harder still to part with.

Etc., Etc., Etc.

FOLLOWING THE FASHION

This is a modern version of the old "Game of Contraries." The leader brings forward two hats ; one he places on his own head, and hands the other to one of the company, with whom he enters into conversation. The person addressed must

stand when the leader sits, and sit when he stands, take off his hat when the leader puts on his, and *vice versa*. A failure in any of these particulars is punishable by a forfeit. The conversation may be somewhat as follows:

LEADER (*standing and wearing his own hat*). Allow me to offer you a hat, sir. (*Sits down.*)

VICTIM (*standing up*). I am much obliged to you, but I already have one.

LEADER. Scarcely so becoming as this one, I think. But won't you try it on? (*Stands up, and VICTIM sits down.*) Allow me to place it on your head.

VICTIM. Not at present, thank you, though I quite admit it is a very charming hat.

LEADER (*throwing himself into a chair, and fanning himself with his hat*). Dear me, how very hot the room is! Pray don't rise on my account. (*VICTIM stands up, but omits to put on his hat, whereby he incurs a forfeit, and the leader passes on to endeavor to entrap some other player.*)

BUTTON, BUTTON

A children's guessing game. All except one sit in a row or circle. The leader with a button

between her palms, which are pressed close together, passes along the line. The other players hold their hands likewise with palms pressed close together, but permit the leader to pass her closed hands between their palms. Into some one pair of hands the leader drops the button, but continues to pass on to the others as if the button were still in her possession. When she thinks she has gone far enough she stops, and asks, "Button, Button, who's got the button?" Then the seated players guess which of their number has received the button. The one who first gives the right name becomes the leader.

COCK FIGHTING

This game is not so savage as its name implies. Two boys of about equal size and strength are selected for the combat. The ankles of each are tied together with a cord or a strip of cloth, and their wrists are bound with a handkerchief. They are then seated upon the floor, their arms hooked over their knees, and a stick of suitable size passed between elbows and knees, so that neither arms nor legs can be moved independently.

The couple are then placed upon the floor in

the middle of the room, facing each other, with toes just touching, and the combat begins. The struggle is, with the aid of the toes and whatever power of motion may be left, to overturn the opponent. Once turned over, the unfortunate cock is as helpless as a turtle on its back. Frequently the two go over at the same time, and the struggle begins again.

DROP THE HANDKERCHIEF

The players stand in a circle facing inward, and the leader passes around behind them with a handkerchief in her hand. As she goes she repeats some appropriate rhyme or sings a nursery song. Piano music is still better if available.

At a favorable moment she drops the handkerchief behind one of the players who, immediately upon discovering the handkerchief, must pick it up and chase the leader. If, however, the leader shall succeed in passing around the circle and taking possession of the place left vacant by the pursuing player, she is safe, and the other player has to drop the handkerchief. Of course those in the ring are continually on the lookout and ready to pick the handkerchief up the instant it is dropped.

LOOK AND LISTEN

This favorite game has been known by various names but none seems so appropriate as "Look and Listen." It is a children's game. One player leaves the room while those remaining hide some article within easy physical reach of the finder. The absent child is then called in and enters upon the search. As she approaches the object sought she is told by some of the company that she is "hot," and as she wanders in the wrong direction she is informed that she is "cold." The emphasis and manner in which this information is imparted will guide her as to how very near or far she may be from the article sought. When told that she is "burning" she will understand that her search is almost over. Instead of being warned by speech the searcher is sometimes guided by music; the piano being played loudly or softly as the searcher happens to be "hot" or "cold."

CHARACTER

A recent variation of the character game is as follows: Each guest is provided with a pencil and a card bearing at the top the initials of some

other guest. Below the initials are the usual questions; in this case, eight in number on the usual topic—age, residence, occupation, tastes, etc. The requirement is for each one to fill in the answers to the questions with words beginning with the initials at the top of the card. For instance, “M. E. S.” are the initials. “How old are you?” “Many earnest summers.” “What is your chief occupation?” “Making endless stitches.” “What are your recreations?” “Murder, eating and slander,” etc. When all have answered the questions the cards are collected and redistributed, each person receiving his own “character,” which he is obliged to read aloud, sometimes with an embarrassment enjoyed greatly by the rest of the party.

DRAW YOUR PARTNER

Give each guest a name card, with the numbers from one to six written upon it, a small pad of paper and a pencil. The men are asked to select partners for each number on their cards, and when this is done, the host gives the signal for the game to begin and announces the “partners” may proceed to draw each other’s faces upon the pads of paper, each man depicting the charms of

his vis-à-vis, and each woman doing likewise. At the end of five minutes a bell gives the signal for the men to seek their next partners, and the portraiture goes on. When all the partners have been taken and all the portraits drawn, each portrait being marked with the artist's initials and a number corresponding to the number the model occupies on each card, the collection is pinned to a sheet or portière, and the guests are invited to guess whose likeness each drawing is meant to represent. The one guessing the largest number and the one who makes the best portrait are each given a prize of a photograph.

A clever variation is to provide moulding clay and ask each guest to mould a bust of his partner.

THE GAME OF GUESSAGE

Arrange a series of questions each of which may be answered by a single word ending in "age." Give out the questions, either already written or to be written from dictation by each player. Then fix a time limit and see how many can have all the answers written opposite the proper question, or who can have them all written first. When the time is up, the players will exchange papers,

and the leader will read off the proper answers, the holder of each paper ticking off the correct guesses. Each paper should be signed by the player who makes the guesses. The following list is by way of illustration.

What is the age of a ship? Voyage.

What is the age of a pocketbook? Coinage.

What is the most musical age? Bandage.

What age is necessary for a soldier? Courage.

What is a railroad's age? Mileage.

What is the earliest age to express? Package.

What age is always a head? Cabbage.

What's Uncle Sam's age? Postage.

What age does the ostrich attain? Plumage.

What age do single people never reach? Marriage.

What age does a lady prefer? Manage.

What's the best age for a horse? Carriage.

What is said to be a mean age? Damage.

What age should a king have? Homage.

What age is always before us? Dotage.

FLOWER GAME FOR MAY PARTY

In the country, or in any place where flowers are plentiful, it is always fun to have a May

party some time during the month. Have in readiness duplicates of different flowers, two Jack-in-the-pulpits, two bunches of dandelions, two of marsh marigolds, two bunches of dogwood, two each blue, yellow and white violets, or nosegays of each, two bunches of buttercups, and so on, having as many varieties as guests. As the young folk arrive, let the boys draw from one basket which holds a bunch of every kind of flower and the girls from another basket holding duplicates. When all have been supplied let each boy find his partner. She will hold flowers that match blossoms he holds. After ten or fifteen minutes' conference each couple names the flower and gives a quotation concerning it, also the author of the verse, or each couple must sing a verse of some song referring to that special flower or make a verse or little story about the bloom. With two heads to plan, they can usually do some clever work.

BLOWING BUBBLES

Provide a large table, covering it with a rubber sheet so it may not be damaged by soapy water. Blowing materials for each guest should include

bowls of soapy water, allowing one for every two players, who work in pairs, a clay pipe for each with a few extras to allow for breakages, one or two straws, a funnel and a ring made by twisting a piece of thin wire around a bottle. With these aids to clever blowing all sorts of tricks can be devised. Of course, the soap suds is the first consideration. A good soap bubble liquid is made by allowing to each pint of water one gill of glycerine and an ounce of white Castile soap. This should be thoroughly mixed and allowed to dissolve and settle. Then the liquid can be reduced as required, using more water. Among the tricks that can be played with soap bubbles are the following: Poached Egg—Pour a thin film of the soapy solution upon a sheet of glass, dip a straw and blow upon the glass a good sized hemispherical bubble. Next, according to directions, a man blower takes a pull at his pipe or cigarette while the straw is being redipped and the second bubble blown within the first, the second being inflated with smoke instead of air. The result is a white, solid looking hemisphere within an envelope glittering with all the colors of the rainbow. Other tricks include blowing a bubble in the air, then catching it with two rings of

soaped wire, pulling the bubble over a flower by placing the flower in a saucer containing some of the soap solution. Over the flower place a funnel and blow down the tube, meanwhile beginning to gradually raise the funnel. As soon as a large bubble is formed, disengage it from the funnel by carefully turning the latter at right angles, meantime applying the finger to the opening of the tube to prevent the escape of air. Prizes may be provided for the best bubbles blown and for the worst.

HIDE AND SEEK

This game is played from a base. One player remains at the base with his eyes covered while he counts the specified number—usually fifty or one hundred—by fives, calling out five, ten, fifteen, twenty, etc. While he is counting the other players hide themselves as securely as they can, and, incidentally, as near as possible to the base. When the count is completed, the player at the base—known in the game as “It”—calls out, “Ready,” and sets forth in search of his companions. The effort of the hidden players is to reach

the base ahead of "It," and his effort is to discover the other players, one after the other, and return to the base in time to announce, "One, two, three, for ——" (the discovered player) before the latter can himself reach the base. If, however, the outside player, by stealth or swiftness, reaches the base first and cries, "One, two, three, I'm in free," he is "not caught." If the player who is "It" shall discover one of the hidens but shall call him by the wrong name, it does not count as a catch. When the player who is "It" has caught one of the others, the two exchange places and the game begins again.

LONDON BRIDGE

Another of the always popular games. Two of the older players form an arch by standing opposite to each other with interlocked fingers and uplifted hands. Beneath this arch, representing London Bridge, all the other children pass with bowed heads and hasty steps, each clutching the garment of the one just ahead, and all nervously anxious to get across the bridge before the inevitable disaster. While this procession is in motion all sing the accompanying song :

London bridge is falling down,
Falling down, falling down,
London bridge is falling down,
My fair lady!

You've stole my watch and kept my keys,
My fair lady!
Off to prison you must go,
My fair lady!
Take the key and lock her up,
My fair lady!

With the conclusion of this ominous verse the bridge falls and somebody is caught. The prisoner is led at once to the spot representing the prison and is given the alternative of being either a swan or a goose—sometimes it's a rose, or a cabbage, or other more desirable choice—and, according to the answer, is added to one or other of two groups of prisoners. When all have been caught these groups, forming in opposite lines, each player holding on to the one in front, finish the game with a "Tug of War."

HOW OATS AND BEANS AND BARLEY GROW

All but one of the children stand in a circle with the remaining player in the center. Those

in the circle dance around their companion singing the verses :

Oats and beans and barley O !
Do you or I or any one know
How oats and beans and barley grow ?

First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot, and claps his hands,
And turns him round to view his land.

Oats and beans and barley O !
Waiting for a partner, waiting for a partner.
Open the ring and send one in.
Oats and beans and barley O !

So now you're married you must obey,
You must be true to all you say,
You must be kind, you must be good,
And help your wife to chop the wood.
Oats and beans and barley O !

With the beginning of the song the children dance or sway their bodies in harmony with the air, but at the fourth line, "First the farmer sows his seed," they stop dancing and imitate the motions of sowing grain by the swinging of their hands. Then, still singing, they stand for a moment, then stamp their feet and clap their hands and, in ac-

cordance with the words, turn quickly about. With the beginning of the third verse they again dance and clap their hands and, at the words, "Open the ring and send one in," the child in the center selects her partner from the circle and the one chosen joins her in the center. These two stand together while the final verse is being sung, when the child who was first in the ring joins the circle and the game begins again.

CAT AND MOUSE

All but two of the players join hands and form a circle. Inside of this circle is the frightened mouse, and outside is the hungry cat. Those forming the circle dance around, occasionally raising their arms and giving the cat and mouse an opportunity to see each other. The cat is always seeking a chance to dash into the circle after his prey, and the mouse is always ready to escape in the opposite direction. Public sympathy is all with the mouse, and her efforts to escape are aided so far as may be possible without breaking the circle. When the cat is in the circle, the players lower their arms to keep him prisoner.

The cat, realizing the situation, walks meekly around crying "mew" and even attempting to purr reassuringly. Nevertheless he requires watching. When he sees what seems to be a weak place in the circle he suddenly changes his tune and with a spitting and scratching which may easily alarm some timid link in the chain, endeavors to break out after the mouse.

When the cat gets out, of course, the mouse gets in again. If the cat is so close in pursuit that he enters the ring within reach of the fleeing mouse, or if he actually catches the mouse outside of the ring, the mouse owes a forfeit. These two players then give way to another pair.

CHANGE SEATS, THE KING HAS COME

This is another of those games which are in the nature of experiments upon the human nerves. All but one of the players are seated. This one begins to tell a story into which he soon interpolates the words "Change seats." To this command no one should pay the least attention, but when there is added the positive declaration that "the King has come," all must change seats.

In the confusion of the exchange the player in the center endeavors to drop into one of the vacant chairs. Of course somebody is left out, and becomes the story-teller. The speaker is very likely to make various statements as to the King's movements which some too hasty listener may misunderstand as the proclamation of the sovereign's arrival. If, upon such misunderstanding, he abandons his chair, he may lose it. Nothing but the direct statement that "the King has come" justifies flight.


DUCK UNDER WATER

The children stand in two opposite rows, girls opposite boys, if their numbers are equal. Each couple hold hands after the manner of London Bridge, or better still, hold a handkerchief between them as high as their heads. The couple at the head of the line pass down through these arches still holding the handkerchief between them, and are immediately followed by the next couple, and so on. The effort is to keep the march in rapid motion without breaking the arches, or letting go of the handkerchiefs held by the mov-

ing couples. Any player who loses his hold has to pay a forfeit. Music adds much to the interest of the march.

THE GARDENER

The leader of this pretty little game is called the Gardener. All the others gather about him in chairs while he tells how he obtained his rare flowers from the woods and marshes and planted and tended them until he has made a beautiful garden. Before doing this, however, he bestows the name of one of his flowers upon each of the players. Whenever, in the course of his story, the gardener mentions the name of either of his flowers the person bearing that name must promptly rise from his chair, turn once around, and sit down again. Any one failing in thus honoring the flower whose name he has adopted must pay a forfeit. The effort of the gardener is to make his story so engrossing—perhaps by the occasional introduction of an adventure of some sort—that his hearers shall forget to respond to their names. Whenever the gardener mentions a bouquet, all must rise and exchange seats. At this, the gardener attempts to appropriate one of



the vacant chairs. If he succeeds the office of gardener passes to the player who is left standing when the exchange has been completed. If the children are old enough to warrant the liberty, the interest of the game may be increased by permitting the gardener, when he chooses, to refer to a flower by its botanical name, or by some other popular name than that assigned the player.

ILLUSTRATED PROVERBS

Each card contains in one line at the top a given proverb, *e. g.*, "Faint heart never won fair lady," and in a medallion in the center is inscribed *one word* of the same proverb. Thus there will be in the pack *six* cards, each inscribed with the above proverb, and with one of the words Faint—Heart—Never—Won—Fair—Lady—in addition. There are twelve proverbs in the pack, the first card of each bearing a comic illustration. The rules appended to the game are as follows:

The Twelve Proverbs, or a portion of them, are shuffled and dealt out to the players in rotation. The player on the left hand of the dealer commences the play by asking any other player for a

card of any proverb of which he holds one or more in his hand. If he obtains it, he may continue asking until he asks for a card which the player asked does not hold; the right of asking is then transferred to him, and he in the same way continues to ask, till in like manner disqualified. When any player has obtained all the cards of a set forming the complete proverb, he turns them down on the table. The player who first completes all the proverbs of which he holds cards at the commencement of the game, or of which any cards remain to him as the game progresses, wins.

No player is allowed to ask for a card of any proverb of which he does not already hold one or more words in his hand.

MIXED PICKLES

This is a game of the "Consequences" order, the fun depending upon the combination of incongruous ideas. The pack consists of slips of card of three different colors—red, white, and blue. Each of the red cards contains the beginning, each of the white ones the middle, and each of the blue ones the end, of a sentence. The cards are turned up haphazard, but in the regular

order as to color, namely :—red, white and blue, successively. Thus we have, taking specimens at random :

“Nothing is made by—hunting buffaloes—in a tub.”

“I’m the person for—jumping Jim Crow—in a wherry.”

“Nothing compares with—innocent amusement—behind a hen-house.”

“Do you think it’s right—taking time by the forelock—under a bridge?”

“Isn’t it dreadful—kissing a weasel—to please the children?”

“Do not neglect—standing on your head—when it’s raining.”

“There’s no use in—drinking cold water—if no one objects.”

“I’m always ready for—throwing brickbats—these hard times.”

BELL AND HAMMER

This is a German game in which a “White Horse” plays a prominent part. The requirements are as follows :

1. Five cards, on which respectively are drawn

figures of a White Horse, an Inn, a Bell, a Hammer and a Bell and Hammer together.

2. Eight little ivory dice, marked on one side only, six of them bearing the numbers 1, 2, 3, 4, 5, 6, and one with a bell and one with a hammer.

3. A dice-box.

4. A miniature auctioneer's hammer, for disposing of the cards by auction.

5. A supply of counters.

Any number of persons may play. One of them takes the office of Cashier. When the value of the counters has been settled and the counters themselves have been distributed, twelve of them are deposited by each player in the pool. The Cashier then disposes of the five cards by auction, selling them separately and using his persuasive powers to obtain the best prices possible. The fund thus obtained also goes into the pool. The White Horse is by far the most valuable card, and therefore always fetches the highest price. The Inn ranks next, but its value is somewhat uncertain. The Bell and the Hammer generally fetch about the same number of counters, being regarded as equally valuable, and the card upon which both Bell and Hammer are painted is reckoned at about half the value of one of the single

figures. The bidders are not bound to limit themselves to the number of counters dealt out to them at the beginning of the game ; should they exceed it, they pay the remainder of the debt either at once, in money, according to the agreed price of the counters, or out of their winnings in the course of the game.

Each person is at liberty to purchase one or more cards, as he may think proper ; but the game is not limited to those who have purchased cards.

The dice are thrown by the players alternately, beginning with the holder of the White Horse, any one being allowed to dispose of his throw to the highest bidder. When all blanks are thrown, each of the players pays one to the holder of the White Horse, and the White Horse pays one to the Inn. If, with the blanks, the Bell, or Hammer, or the Bell and Hammer together is thrown, the possessor of the card so thrown pays one to the White Horse.

When numbers are thrown in conjunction with the Bell, Hammer, or Bell and Hammer, the cashier pays counters, to the amount of the numbers thrown, to the holder of such card, from the pool ; but if numbers are thrown unaccompanied, the cashier then pays to the thrower.

When the pool is nearly empty, there arises an advantage to the Inn; for if a player throws a figure greater than the quantity contained in the pool, he must pay the difference to the Inn: thus, supposing there are but three counters in the pool, and the player throws eight, he is to pay five to the Inn; but if two is thrown, two are paid to him from the pool, and so on till a figure is thrown which clears the pool, and so concludes the game.

If all blanks are thrown after the Inn begins to receive, the players pay nothing, but the owner of the White Horse pays one to the Inn; and should the Bell, etc., be thrown with all blanks, the holder of that card pays one to the Inn; but if numbers accompany the Bell, etc., the holder of that card must pay to the Inn the number thrown above those remaining in the pool.

MATCH AND CATCH

This game is played with a pack of cards similar in character to those used in Snap. They are dealt face downward in the usual way, the first player turning up one card, and the others following his example in regular succession. The first person

who turns up a card identical in subject with that of the first player is said to match and catch; that is, he matches that particular card and thereby catches not only that card, but all cards then exposed on the table. These he adds to his own heap and, becoming the leader, turns up another card for the other players to match if possible. The player who succeeds in getting all the cards into his own hand wins the game.

THE SOVEREIGNS OF ENGLAND

This is one of those games which are sometimes described as combining amusement with instruction. Lest this may prejudice some against a really good game, we hasten to say that the amount of instruction to be derived from it will not be found burdensome. The game is played with a pack of cards, on each of which is the representation of one of the sovereigns of England, each in appropriate costume, and with his or her name and the date of accession to the throne plainly inscribed beneath. An additional card, known as the "Game Card," has, instead of a portrait, a representation of the royal arms. If such a deck is not easily accessible, one may be

easily manufactured by writing the information upon a set of blank cards and omitting the portraits.

Each player, of whom there may be any number above three, is provided with a given number of counters. There are two "pools," known as the "large" pool and the "Game" pool. Previous to every deal, each person puts one counter in the large pool, and the dealer three in the "Game" pool. The cards are then shuffled and dealt round face downward, the last being left also face downward on the table.

The object of the game is twofold—(1) to hold the Game Card, and (2) to hold in the player's hand none but sovereigns in consecutive order.

The first player, *i. e.*, the one on the left of the dealer, lays on the table, face downward, any card of his hand he pleases, and takes in the single card in its place. The second player then in like manner discards one card, and takes in that which was discarded by the last player. The game proceeds in like manner until one or other of the players holds none but consecutive sovereigns, when he shows his hand, and takes the large pool. If he also chances to have the Game Card, he takes the "Game" pool in addition. If any

player by mistake shows his hand as consisting of consecutive sovereigns, and proves to be at fault in his English history, he forfeits three counters to the large pool. We should add, however, for the encouragement of the overmodest that there is really no excuse for such a disaster, inasmuch as two or three printed lists of Kings and Queens of England are supplied with the cards, and lie on the table for ready reference.

PUMBLECHOOK

This is played with a pack of cards each of which contains the figure of some bird or animal, and beneath it a sentence of the multiplication table. There are some forty or fifty of these cards. Each of them is cut in two down the center so that a portion of the figures is upon one fragment and a portion upon the other, as follows: "9 times 6"—"54," the multiplication appearing upon one half, and the result (54) upon the other.

Each player is supplied with (say) two dozen counters, and contributes three of them to form a pool. The first halves of the cards, containing the questions, are scattered in the center of the

table, face downward; the remaining halves of the cards are dealt to the players in rotation, each player then taking up his cards and sorting them into consecutive order, so as to see readily what numbers he holds. The player to the left of the dealer then draws one of the cards from the center of the table, and reads aloud the question, *e. g.*, "five times five?" upon it. The player holding the answer (twenty-five) among his cards is entitled to "take" the question card, and places the two halves, forming a complete picture, as a "trick," by his side. The winner of the trick then draws a card from the center of the table, and in like manner calls aloud the question upon it; and so the game continues until one of the players has paired all his cards, and thereby becomes the winner of the pool. Any player wrongfully claiming a card forfeits three counters to the pool. The player who is second to the winner saves or receives back his original stake.

CAT

The cat stands outside of the door of the room within which the rest of the players are gathered. One after the other the players approach the door

and utter a "miaou," plaintive or defiant, as the case may be. If the cat recognizes the voice and gives the correct name he is permitted to enter the room, while the player who has been discovered becomes the cat. If the cat fails to identify the feline voice he is vigorously hissed and pelted with imaginary bootjacks, hair brushes, and so forth—so far as such violence can be verbally bestowed.

THE HUNTER

The players, except the leader, who is called the hunter, are seated about the room. Each is given the name of some article of a hunter's outfit, such as "Cartridge," "Powder," "Knife," "Belt," "Stock" and so forth. The hunter prepares to set out upon a gunning expedition and, one after the other, calls for his equipment. As each article is named the player bearing the name rises and forms in line behind the hunter, each player holding on to the one in advance. When all is ready the hunter sets out, followed of course by the entire line. For a time he moves slowly about the room, but presently at the sign of game he becomes excited and increases his speed. Sud-

denly he comes upon his game and exclaims "Bang," whereupon the line instantly breaks up and everybody attempts to reach a chair. As, however, there is one fewer chairs than players, somebody is left standing. This unfortunate individual must pay a forfeit. The hunter is not changed throughout the game.

HOLDING THE HANDKERCHIEF

Groups of three or four players hold a handkerchief spread out between them. Another player, who is not holding a handkerchief, issues rapid commands such as "Hold tight, there," "Drop it," "Hold fast, everybody," and such variations of these orders as he may improvise. His commands must, however, be perfectly definite, so that the players can have no doubt as to their meaning. The duty of those holding the handkerchiefs is to do exactly the opposite from the command, dropping the handkerchief when directed to hold it, and holding it tight when told to let go. By increasing the speed and varying the emphasis of his orders the leader will, sooner or later, catch even the more careful players. Each player who fails to disobey the commands

of the leader drops out of the game, until only one remains. This one becomes the new leader.

INDUSTRY

This game increases in difficulty as it proceeds, but there is much amusement in the experiment. The players are seated about the room. One of them begins to hammer on his knee with his right hand, after the manner of the cobbler. At the same time he inquires aloud of his neighbor to the left: "Why don't you work as I do?" "How do you work?" inquires the neighbor. "I work with one," is the reply. The second player then begins to hammer on his knee with his right hand, and addresses the same question to his next neighbor to the left. So the question and the occupation passes around the room until everybody is hammering with his right hand on his knee. Then the process is repeated except that the answer is "I work with two" and the players hammer with both hands upon both knees. Then the answer is "With three," and the player begins some motion with his right foot, meantime keeping up the movement with both hands. This process goes on until both hands, both feet

and the head are kept in motion. The winner is the one who can keep this up the longest.

THE GAME OF THE BLIND POSTMAN

The game of the blind postman is one especially adapted for a large party. It is played as follows :

The postman is selected by lot, while the postmaster-general either volunteers his services, or he is elected by the company. The person on whom the unwished-for honor of enacting postman falls (it may be either a lady or a gentleman) is blindfolded ; the remainder of the company meanwhile seating themselves round the room. The number of chairs is limited, so that there shall be one less than the number of players. The postmaster-general then writes the names of certain cities and towns on slips of paper, giving one to each person, so that they may remember by what name they are to answer. Should there be but few players, the names can be given orally. The postman is placed in the center of the room, and the postmaster-general takes up a position from which he can address the entire company. He commences the game by calling out "Philadel-

phia to Boston" (or any other places which he may select). The players bearing these names must instantly rise, and endeavor to change seats with each other; while the postman tries to capture one of them before they accomplish the change. Should he succeed he removes the bandage from his eyes, and takes the chair which his captive has vacated, while the latter is blindfolded and becomes postman in turn. Forfeits are incurred by those who do not spring to their feet and endeavor to change seats with the town or city whose name is called in connection with their own. Forfeits are also demanded of those who, in their hurry to be in time, answer when their name has not been called. The confusion caused by these *contretemps* places many chances in the postman's favor, because he has the right to capture any player who attempts to cross the room. The postmaster-general may hold his appointment till the end of the game, but if he tires of his honors he may resign.

GUESS MY BUSINESS

A very simple and excellent game for young children. One player goes out. The others de-

cide on some workman to represent, each pretending to do some different task belonging to his employment. Thus, if they choose a carpenter, one will plane, one will saw, one will hammer, one will chisel, and so on. Their occupation has then to be guessed. It is perhaps more interesting if each player chooses a separate trade.

CHOPPED POETRY

This may be played in two ways, or alternately in both. It consists in writing in a column the two or three last words of some short poem, or poems, distributing the lists among the players, and having them compete in restoring the poems. The one who first produces the completed poem is the victor. If prizes are offered there might well be a second and third prize for the second and third of the successful players. Or the game may be played by writing the first half of each line of the poem and requiring the players to supply the missing words. To render the game most interesting the poems chosen should neither be too familiar nor too unusual. Many of the more familiar church hymns would do good service in

this game, which possesses the literary merit of tending to familiarize the players with the poems of his language. With a very little trouble a hostess could prepare a permanent set of cards for this game covering the best of the short English poems. These would have a distinct educational value, for poems learned in this way would probably be retained by the memory.

THE OLD SOLDIER

One of the party is appointed director, and makes the following announcement: "A very poor and deserving Old Soldier needs our assistance. His clothes are worn out and his shoes are soleless. I am going to appeal to you to contribute such articles of clothing as you can to make him comfortable." Then beginning with the player on his right hand, he adds, "And now, sir (or miss), what will you please to bestow on my poor Old Soldier?"

[Each of the company is, in turn, to propose to give him some article of dress. No two persons can give the same article, and the words *yes*, *no*, *black*, and *white*, are strictly forbidden to be

used by any other than the director. For every act of forgetfulness a forfeit is incurred.]

The following examples will show the manner in which the game should be conducted.

DIRECTOR. Well, Emily, what do you propose giving our poor Old Soldier?

EMILY. I will give him a coat.

DIR. Of what color do you intend it?

EMILY. Scarlet, I presume, will be most acceptable.

DIR. Do you not think blue preferable?

EMILY. Had I thought so, I should have named that color.

DIR. Well, then, with what color shall the coat be trimmed?

EMILY. With yellow, if you please.

DIR. White is the neatest; do pray let it be trimmed with white.

EMILY. Since you are so partial to—that color, let it be so.

CHARLES. A hair-breadth escape that, upon my word.

DIR. Shall the buttons point out his regiment?

EMILY. I think it would be proper for them to do so.

DIR. Did you say you approved of it?

EMILY. Yes; surely you cannot hear.

CHARLES. Bravo! Excellent! A forfeit at last.

DIR. We have, at last, completed a coat for the Old Soldier. I must now see who else will give something; Fanny, what can you furnish him?

FANNY. I will give him a pair of shoes.

DIR. Of what color?

FANNY. You provoking creature, you have puzzled me already. Oh! as to color, he may have his choice; I dare say he will prefer the color in common use.

DIR. Perhaps, Edward, you will give a pair of stockings?

EDWARD. Certainly, I shall be very glad to do so.

DIR. Shall they be white, black or blue?

EDWARD. Black is the most serviceable.

DIR. Undoubtedly. And it's a pity you have to pay a forfeit for saying so.

In this way the director appeals to each in turn, increasing the emphasis of his requests and varying his speech to take the players off their guard and tempt them to use one or other of the fatal words.

THE STAGE COACH

The *dramatis personæ* must represent all the belongings of a Stage Coach, such as the horses, the driver, the whip, the guard, his horn, the fat old lady inside-passenger, the thin old gentleman ditto, the highwayman; every player taking the name of one of these, or holding him or herself prepared to acknowledge the ownership, and to act up to it. The conductor of the game commences telling a story about a stage coach, and, in the course of the narrative, which should be as thrilling as the narrator can make it, mention will naturally be made of the horses, the coach, the guard, the highwayman, etc. Say that Jack represents the bold, horse-riding robber; when the story-teller mentions the word "highwayman," Jack must rise from his chair, turn round once, and sit down again. William, who answers as "guard," does the same when "guard" is mentioned; and so does Tom, Bob, and Harry, let them be horses, or inside-passengers, or what they will. We give some idea of how the story should be wound up: "Well, just as they were bowling over Hangtown Pike, and the *Guard* was blowing his *Horn*, there suddenly darted from a clump of trees a man on

horseback. It was goggle-eyed Dick, the *Highwayman*. 'Your money, or your lives !' said he, in a voice of thunder, whereon the *Coachman* reined in his *Horses*, and the *Guard*, dropping his *Horn*, took from the hind boot of the *Coach* a horse-pistol and cocked it, while the *Thin* inside-passenger and the *Fat* old lady shrieked in alarm, the one to the *Coachman* to *Whip* his *Horses*, the other to the *Guard* either to blow the *Highwayman's* brains out, or knock him off his horse with his *Horn*, causing the *Coach* to tremble so violently that its *Axle-tree* gave way, and down it came, burying the *Highwayman* in its ruins ; but not at all hurting either the *Thin* or the *Fat Passenger*, or the *Guard*, or the *Coachman* ; the only damage done being the breaking of the *Coachman's Whip*, and the smashing of the *Guard's Horn*. And all damage being repaired, the safe arrival at its destination was announced of the old *Stage Coach*."

THE GAME OF ONE SYLLABLE

To conduct this game in a proper manner, the company should be seated in a circle, a lady and gentleman alternately. A lady begins by propos-

ing a question to her right-hand neighbor, to which he must reply by a word of *one syllable*, or he incurs a forfeit for each extra syllable.

1ST LADY. Permit me, sir, to ask if you love music?

1ST GENT. Yes. (*He then questions the lady on his right.*) Pray, madam, what wood do you think the best for making loggerheads?

2D LADY. Oak. Pray, sir, who thinks himself the best and cleverest man in the world?

2D GENT. I. Tell me, Mary, do you like cold weather?

3D LADY. No. What kind of people do you think prosper most in the world?

3D GENT. Fools. Have you much of the flint in your composition?

4TH LADY. None. Pray, sir, are you not romantic?

4TH GENT. Yes. But which is the handsomer, you or I?

5TH LADY. I. What sort of a girl do you think I am?

5TH GENT. Mad. Do you like red or white wine best?

6TH LADY. Red. Now, Edward, are you fond of sugar-plums?

6TH GENT. Rather. "There!" cry several voices at once, "Edward has a forfeit already, for he answered *rather* to the question, and it is a word of *more than one syllable*."

A forfeit is also incurred whenever the question or answer once made is repeated.

In this manner the game is continued, until enough forfeits are collected, or a fresh game is started.

THE WILD BEAST SHOW

A screen must be placed at the end of the room ; behind it is placed a mirror and a light. The showman stands before the scene and offers to exhibit his wild animals to any person who will promise not to describe what he has seen, when he comes out. Then the person who gives the promise and demands admittance is asked what animal he wishes to see. On his naming one, the showman proceeds to describe it. The description should be very witty, and should have some application (either complimentary or satirical) to the person who wishes to see the show. The person is then admitted and is shown *himself* in the looking-glass.

THE MOUSE IN MASTER'S BARN

Words and movements must be watched in this game. The player begins by asking a confederate, "Have you seen the Mouse in Master's Barn?" She replies, "Yes, I have seen the Mouse in Master's Barn." "Do you know what the Mouse does?" "Yes, I know what the Mouse does." "Can you eat what the Mouse eats?" The confederate repeats the words, substituting, "*Yes I*" for "*Do you*" in each sentence, and shuts her eyes at each answer. The questioner then goes on to another, who is not in the secret, and she probably omits either the word yes, or to close her eyes. These two things form the secret of the game, and, unless observed, a forfeit is the consequence.

MALAGA RAISINS

The game is very amusing, and is almost sure to bring in a large number of forfeits for the director to sell at the end of the evening. The catch is caused by the director *coughing, or making a noise with his throat*, before he says the sentence, which all the company must repeat after him, one at a

time. Thus, the party having all seated themselves in a circle, the director says, "H-e-m (*here making a noise in his throat*), Malaga raisins are very good raisins, but Valencias are better." The young lady or gentleman sitting second is almost sure to say, "Malaga raisins are very good raisins, but Valencias are better." Of course incurring a forfeit through not saying "H-e-m" (*or making a noise in the throat*) like the director. So soon as any one of the party has repeated the sentence, if the little lady or gentleman leaves out the "Hem" the director says, "Edward, or Fanny (or whoever it may be), you have said wrong,—a forfeit!" but must not tell him how he has said wrong; and then passes on to the next. The third, fourth, and almost all the party, with the exception of those who have played this game before, are almost sure to leave out the "Hem," and thus incur a forfeit each, as often as the game goes round; it makes the game more amusing even, if one or two of the number do know the trick, as to those not in the secret it seems the more puzzling that others should do it correctly and they not. And it is very good fun to see the many ways each pronounce the words; thinking they have to pay a forfeit through not pronouncing them properly.

When it has passed round three or four times, and a good many forfeits collected, then, and not before, the director can tell them in what way they have incurred so many forfeits.

EVASION

This amusement is of an intellectual character, and consists in a number of questions being addressed to the company, alternately, by the director of the game, or by themselves to each other ; to every one of which questions, *evasive or indirect answers must always be given*, and never a direct affirmative or negative, under a penalty of a forfeit ; for instance :

DIRECTOR. I proclaim that no question from this time be answered either in the affirmative or negative.

EDWARD. Does your injunction extend to every question that may be proposed from this moment ?

DIRECTOR. Yes, to every question.

EDWARD. Then please to pay a forfeit for your "yes."

DIRECTOR. Oh ! So you've played this game before ?

EDWARD. Perhaps I have. Is it necessary, as in the Old Soldier, to avoid the words "yes" and "no"?

DIRECTOR. Must not any answer including either of those words be a direct answer?

EDWARD. Certainly, unless used evasively.

DIRECTOR. Then they are altogether prohibited. By the way, that last answer of yours was not evasive, and you're in for a forfeit.

And so the game goes on until enough forfeits have been collected, or until the players desire a change.

THE FLOUR MERCHANT

The one who personates the flour merchant will try every way to dispose of his stock of flour, by asking question after question of the others, who must, in their answers, be careful not to use these words—*flour*, *I*, *yes*, or *no*; as they are forbidden, and the one who is caught using them will have to pay a forfeit.

The flour merchant must persevere in his endeavors to make the players use one of the interdicted words. For instance:

"Do you wish any flour to-day?"

"There is none required."

"But you will soon want it; let me persuade you to take some."

"That is impossible."

"Why so? It is the very best of flour; just look at it; it is so very fine and white."

"The quality is a matter of indifference to me."

"But it will make such good, sweet bread. Do take some."

"You have had my answer."

"Have I? I must have forgotten it. What was it?"

"My answer was, decidedly not any."

"But, madam, consider; it is a very reasonable price."

"I will not take any."

The flour merchant having succeeded in making her say "I" proceeds to the next one.

AT CROSS PURPOSES

Four answers are written upon a slip of paper and given to one of the players. What the answers are should not at first be known to the rest of the company. One of the other players shall then ask such questions as he or she shall invent,

and the player with the slip of paper shall answer him or her with one of the four written answers, being confined to that source for his conversation. The amusement grows out of the misfit between the questions and answers. By way of illustration, the answers may be as follows :

No. 1. Hot, sweet and strong.

No. 2. With pepper and vinegar.

No. 3. With my best love.

No. 4. No, indeed.

Jane inquires of Charles :

“What kind of a time did you have at the sea-shore ?”

To which he replies :

“Hot, sweet and strong.”

“How can I serve you ?”

“With pepper and salt.”

A dozen sets of answers can be prepared in advance and distributed to different players to be brought into use as soon as the first sets have exhausted their possibilities.

THE LAUGHING PHILOSOPHER

The players sit in a circle with one in the middle for leader. The leader must be one who

laughs heartily and is very quick. He begins the game by throwing a plain white handkerchief up in the air, as high as he can, and while it is in the air every one must laugh, but the minute it touches the floor there must be perfect silence. The leader must catch those who are still laughing and send them from the ring. The game goes on until every one is out of the circle. If there should happen to be one who doesn't laugh when the handkerchief is on the floor he surely deserves a prize.

THE HORNED AMBASSADOR

This is a game which, if played with spirit, creates much merriment. It is played in this way :

A number of papers, twisted like a taper, are all the materials necessary. The first player turns to the person on his left hand, and, with a bow, says, " Good-morning, Royal Ambassador, always royal; I, the Royal Ambassador, always royal, come from his Royal Majesty (pointing to his neighbor on his right, who must bow), always royal, to tell you he has an eagle with a golden beak."

The second player must repeat this to his left-hand neighbor exactly word for word as he hears it, adding brazen claws. If he leaves out a word, or makes any mistake, he must have one of the papers twisted into his hair. Then he becomes a one-horned ambassador, and must call himself so, instead of royal.

For instance, No. 1 says :

“Good-morning, Royal Ambassador, always royal; I, the Royal Ambassador, always royal, come from his Royal Majesty, always royal, to tell you that he has an eagle with a golden beak.”

No. 2, “Good-morning, Royal Ambassador, always royal; I, the Royal Ambassador, come from ——”

Having left out *always royal* after his own name, No. 2 is horned, and says, “Good, etc.; I, a One-horned Ambassador, always one-horned, come from his Royal,” etc.

When his neighbor has gone on, he must add diamond eyes to the eagle—each player must add something to the eagle—and he must say he comes from his One-horned Majesty, instead of his Royal Majesty.

By this time a good many of the party will be well horned; and as every horn incurs a forfeit,

the game may cease until they are redeemed. Sometimes the ambassador becomes seven or eight-horned before the game is over.

THE SPORTSMAN

The players take names of different birds and beasts of the field, such as Hare, Rabbit, Fox, Pheasant, Partridge, Boar, Stag, Wolf, Lion, etc.

One is appointed the Sportsman, and makes use of certain sporting terms, implements, etc.; connected with the various departments of the chase, to which, when named, the different heads of game reply. Thus, when he says, *The Gun*, all the players cry, "Look out! Look out!" *The Greyhound*, the Hare says, "Run, run!" *The Terrier*, the Rabbit says, "To earth! To earth!" *The Snare*, the Wolf and the Fox say, "Not if I know it!" *The Nets*, the Lion and all the birds exclaim, "Don't you wish you may get it?" *A Thicket*, the Boar says, "Mind my tusks!" *The Staghound*, the Stag says, "I have good legs!" *The Horn*, the Stag and the Fox say, "Be alive!" *The Bag*, all drop their heads on their chests as if killed—with the exception of the Lion, the Stag,

and the Boar, who exclaim, "Who's afraid?" Any one omitting to answer to their character correctly has to pay a forfeit.

TRANSFORMATION

This is a most entrancing game for those who enjoy the results of ingenuity. While it requires some little power of invention, it rapidly cultivates that quality in the player. It may be played by any number of persons, who should be supplied with paper and pencil and a book or other substitute for a writing desk. If the party is not too large it is best to gather around a large table. All being ready the leader gives out two words having the same number of letters, but of very different sound and meaning. The object of the game is to transform the first word into the second through the smallest number of intermediate words. The change must be produced by dropping a single letter from the first word and substituting another by means of which the letters can be formed into a different word. This process must be repeated until the first word has been changed into the object word. The leader, before giving the word "Start," should announce the limit

within which the task is to be accomplished, which may reasonably be ten minutes. The winner is the player who at the end of that time has accomplished the transformation by the use of the smallest number of intermediate words. If more than one player has accomplished the result with the same number of words the one who finished in the shortest time is the winner. It is, therefore, necessary to have a timekeeper to whom each player shall report as soon as he or she has finished his paper. The game can be better understood by means of a few illustrations.

Suppose the leader directs the word "inch" to be transformed into "worm." The "c" in "inch" can be dropped and the letter "t" substituted. We then form the word "hint" from the letters. Next by changing the "i" in "hint" to "u" we have "hunt," the "n" to "r" and it becomes "hurt." The "u" to "a," and it is "hart." The "t" to "m," and it is "harm." The "h" to "w," and we have "warm." Finally, changing the "a" in "warm" to "o" and we have completed the transformation to "worm," using six intermediate words in the process.

Much of the amusement of the game, however, arises from the very different roads by which the

players may make the same journey. For example, instead of following the changes just given another player might have transformed the "h" in "inch" into "o," and by forming the word "coin," have set out by a very different, and in this case, by a shorter route. In "coin" he would change the "i" to "r" and produce "corn," the "c" to "w" and have "worn," the "n" to "m," and so reach the object word, "worm," by means of but three intermediate words.

So the word "lame" can be transformed into "toad" through "made" and "date." "Sugar" made into "bread" by way of "argue," "regal," and "blear."

The "soup" may be removed and the "fish" served by the employment of "push" and "ship." "Lunch" becomes "to-day" through the words "lurch," "larch," "roach," "hoary," "hardy" and "tardy."

All words employed must be such as appear in one or other of the recognized dictionaries.

COMMERCE

The guests are seated around a table, each having a pile of fifty beans in front of him. The leader

has two packs of playing cards, one of which is used for an auction sale, one card at a time being sold to the highest bidder, who pays for it in beans. When all the cards of the first pack have been sold, the players arrange their cards and beans on the table ready for business. The auctioneer then holds up the second pack and announces that he will call the cards off one at a time, and as he does so, the player who has the duplicate of that card must give it up to the auctioneer. After each calling a little time is allowed to buy or sell the cards. The object of the game is to hold the last card, which will, of course, be the duplicate of the last card of the second deck. The buying and selling is a blind appeal to the Goddess of Chance, as you may be selling the very card you wish to keep. The selling may either be by the face of the cards, as bidding so many beans for the king of clubs, or it may be for the right to draw from the seller's hand, as in "Old Maid," without knowing what card you are getting.

OLD BLIND JACK

Cut a large face from yellow paper muslin, making the nose, mouth and other features from

cloth of a darker color. Omit one eye. The more grotesque the face when complete, the better. Baste it onto a sheet or screen hung at one end of the room. To each member of the party is given a muslin eye, to which a pin is attached. The sheet is stretched across the door and then, one at a time, the players are blindfolded, turned around three times and sent off to attach the eye wherever they think it belongs. Varied and wonderful are their attempts and the rooms ring with laughter. A prize is given to the one locating the missing orb most accurately and a consolation prize for the biggest failure. The game presents even greater possibilities in the way of absurdity than the game of "Tailing the Donkey," which it somewhat resembles.

HOP-OVER

All the players stand in a ring, about two feet apart from each other, except one, who takes the place in the middle, holding a long, stout string, to the other end of which is firmly tied a small book wrapped in paper. The person in the center then whirls the book around the circle, on the floor,

holding by the string—each time coming nearer the feet of the players forming the ring, who, as it nears them, must jump over it. As the book is whirled very rapidly the jumping is most lively, for if it touches the foot of any one, that person must take his or her turn in the middle and try to hit the feet of some one else whose owner is not sufficiently alert. Sometimes one throws the line so deftly that it winds around and around the ankles of the person off guard—fairly entrapping him or her.

BLINDMAN'S BELL

In this game all the players except one are blindfolded. This one is called the guide and has a small bell which he rings during the game. All the blind men are led to one end of the room by the guide. He then takes his position a little distance from them and rings the bell, which is the signal for the game to begin. The blind men grope around wildly for their guide who rings the bell all the time, but must move in different places, so as to escape the blind men who are hunting him. The blind men are only guided by

the sound of the bell, and the guide must be very quick to change his positions or he will be caught by his pursuers. The first blind man who catches the guide exchanges places with him, and the game goes on as before.

HUNT THE LETTER

Players are invited to search for envelopes, ten minutes being allowed for the purpose. The hunt reveals about a dozen envelopes if the party is a rather large one, six for a small company. No player is allowed to open his envelope until the conclusion of the game, when all open at once. In each there is some comic act or penalty which the player holding it must perform to entertain the company. Suggestions for these might be, 1, sing a song; 2, waltz alone around the room; 3, relate your favorite joke; 4, ask your pet riddle; 5, smile your sweetest smile; 6, paint a picture in the air with your forefinger; 7, tell the most inexplicable incident you ever heard; 8, relate a ghost story. The performance of this impromptu entertainment will pass a half hour very amusingly.

HOW OLD ARE YOU?

Here is a way to find any one's age: Ask the person whose age you are to tell to take the number of the month in which he was born and multiply it by two. January is counted as number one, February is counted as number two, and so on through the year. To this product he must add five and multiply by fifty. To this last number he must add his present age, and from the sum subtract the number of days there are in a year, or 365. All the work up to this point must be done by the person without letting any one see his figures: but now you ask him to tell you what number he has found, and to that number you add 115. The result obtained by this last operation contains the information wanted. Point off two figures on the right and the number will be the age sought, while the number on the left of the point will give the month in which the person was born. This trick never fails.

TWISTED TREES

Supply each player with a slip of paper upon which the names of a large number of trees are

arranged in a vertical row. The letters spelling the various names are all there, but the words are so badly misspelled as to be beyond recognition at first sight. For example: R. O. C. M. Y. E. A. S., when given proper attention, becomes sycamore, and R. O. P. P. A. L. makes poplar.

THE DRESSMAKER'S GAME

Arrange a series of questions upon slips of paper and distribute among the players. Require each to write an answer which will directly suggest the dressmaker's art. The following list will serve in the absence of another.

1. What the farmer does to his sheep—Shears.
2. To pick one's way—Thread.
3. What is thrown away—Waist.
4. A sign of servitude—Yoke.
5. A berry—Thimble.
6. A blow—Cuff.
7. A company of musicians—Band.
8. Deep sea animal and part of his body—Whalebone.
9. An exclamation—A-hem!
10. A kind of music—Piping.

11. Necessary to hang a picture, and part of the human body—Hook and eye.
12. A piece of furniture and a measure—Cotton.
13. Money and a derogatory adjective—Cashmere.
14. A grassy yard—Lawn.
15. Preposition and a fisherman's term—Overcast.
16. What the cook does to the turkey—Baste.
17. A part of an eatable animal—Mutton leg.
18. Part of a door—Panels.
19. A negative—Knot.
20. A prejudice—Bias.
21. A king's followers—Train.
22. Used in a broker's business—Tape.
23. A portion of armor—Shield.

A similar game can be based upon the trade of the carpenter, the shoemaker or the farmer.

LOQUACITY

This is a memory exercise. The leader begins by repeating the first sentence, which is said by

each player in turn. The leader in every case adds the new line, copied by the other players in succession. Any one making a mistake or omission drops out of the contest. As the ranks grow thinner, the players are required to repeat the sentences more rapidly, and no time for hesitation is allowed. The one who makes no mistake is entitled to a prize. The sentences are as follows:

1. One old ox opening oysters.
2. Two toads teetotally trying to trot to Trixburg.
3. Three tony tigers taking tea.
4. Four fishermen fishing for frogs.
5. Five fantastic Frenchmen fanning five fainting females.
6. Six slippery snakes sliding slowly southward.
7. Seven Severn salmon swallowing several shrimps.
8. Eight egotistical Englishmen eating enormously.
9. Nine nautical Norwegians nearing neighboring Norway.
10. Ten tiny, toddling tots trying to train their tongues to trill.

FLOWER QUESTIONS

The one who can guess the most correct answers wins, and could be given a little growing plant as prize. For example:

If I plant a lively boy, what sort of a plant will come up?

If a cow is planted, what kind of a flower will come up?

If a rich young bachelor is planted, what will come up?

If a baby is planted, what will come up?

If a boat is planted, what might spring up?

If I plant my foot, what will come up?

Suppose I plant a theologian, what will come up?

If a history is planted, what will come up?

If a bee is planted, what will come up?

And the replies would be:

A johnny-jump-up.

A cowslip.

Perhaps a bleeding heart, or perhaps matrimony.

Infant's breath.

Leeks.

Lady's slipper.

Jack in the pulpit.

Dates.

A honeysuckle.

NONSENSE

“Nonsense” is a game which does not belie itself, for it brings together an amusing jumble that a roomful of young folk will find highly diverting. It is played in this way: One person begins to tell a story, stopping when the one in charge rings a bell. The time given to each narrator is not more than five minutes and preferably less. The talking stops directly in the middle of a sentence, and the second called upon by the leader must continue the “nonsense.” Inasmuch as the individual continuing the tale has no idea of what the beginner meant, a curious hodgepodge results, and the story becomes funnier as it goes through the minds of several persons. Each present is to add her chatter, no excuses being permitted. The sillier the tale the funnier, so that none need mind being ridiculous.

THE FLOWER GAME

This is a beautiful and interesting elaboration of the little game of “Flower Questions,” and

may be made to furnish a very substantial share of an evening's entertainment.

Pass to each of the guests a tiny flower pot, which may be purchased at any of the department stores or made at home from red paper— a long strip and a round, pasted together.

In these pots should be tucked a typewritten list of descriptions that will fit certain well-known flowers. Attached to the pot should be a pencil on a string to enable each player to fill the list. Here is a list that may be extended as you wish :

1. What the father said to his son in the morning.

2. A bird that rises early and an implement that makes the horse go.

3. A lover's farewell to his sweetheart.

4. Fragrant letters.

5. The color of a horse.

6. My first is made in a dairy and is measured in a second.

7. My first wears my second on his head.

8. One end of the family pet.

9. A fair flower between two mountains.

10. A part of the day.

11. A dude and an animal.

12. What Cinderella should have advertised for.
13. A yellow stick.
14. An amiable man.
15. What an unmarried man often lacks.
16. A church official.
17. A tattered songster.
18. Something every person has.
19. Follows disappointment in love.
20. A fortune seeker.

The list of answers is, of course, kept by the hostess, who verifies the answers, which in this case should be :

- | | |
|------------------------|------------------------|
| 1. Johnny-jump-up. | 11. Dandelion. |
| 2. Larkspur. | 12. Lady's slipper. |
| 3. Forget-me-not. | 13. Golden rod. |
| 4. Sweet peas. | 14. Sweet William. |
| 5. Sorrel. | 15. Bachelor's button. |
| 6. Buttercup. | 16. Elder. |
| 7. Cock's comb. | 17. Ragged robin. |
| 8. Cat-tail. | 18. Tulips. |
| 9. Lily of the valley. | 19. Bleeding heart. |
| 10. Four o'clock. | 20. Marigold. |

A prize can be awarded the ones who answer all the questions correctly.

THE PORTRAIT GALLERY

This requires a little prior preparation, but it well repays the trouble it costs.

Ask each guest the day before the party to send the first picture he or she had taken. These are arranged on small tables about the rooms, the fun consisting in accurately placing "who's who." Grandfather taken when in dresses and curls, or grandmother in her baby carriage or great-grandmother's arms, is a bit puzzling for the new generation to recognize. Prizes can be given the successful guessers.

THE GAME OF "IT"

If there is still any one who has not heard of the game of "It," he is precisely the one who may furnish fun for the rest and be mystified to their heart's content. The question must be diplomatically put, and when one ignorant of the game is discovered it is well to wait a bit before selecting him to be the first to leave the room. He is told that they in his absence will choose an object which he must discover upon his return by asking

questions of each in succession, after the manner of the well-known game of Twenty Questions. The company arrange themselves in a semicircle, and, should there be others remaining in the room who are unacquainted with the trick, it is explained to them that the object to be guessed is the left-hand neighbor of each person questioned—always alluded to as “It.” It must be confessed that the fun is rather at the expense of the questioner. Another may be puzzled by the company’s agreeing upon the right-hand, or opposite neighbor, the person whom they spoke to last, or their host or hostess. The fun is increased if the company is arranged so that the questioner interrogates a lady and gentleman alternately.

THE BUTTON CONTEST

Tables are arranged about the rooms; on the one marked No. 1 there are fifteen large agate buttons for each person with thread and needles. On the other tables there were bowls filled with buttons. The person at the head table, who sews on his or her fifteen buttons first, rings a bell and progresses with the one who has sewed on the next highest number, first pulling off the buttons

so as to be ready for the newcomers. The buttons must be sewed on as follows: Make a knot in the thread, sew once into each hole, then fasten enough to hold the button on. Break the thread each time. Every person reaching the head table sews on the fifteen buttons as the first did, the remaining persons beginning over again and keeping the score. Those at the other tables sew on just as many buttons as possible, while the ones at the head table are doing the requisite number. After fifteen progressions the cards are collected and the score counted; prizes are awarded the most successful contestants. This game becomes much more amusing when the gentlemen join in it. Their efforts in the button sewing line are likely to contribute greatly to the amusement of the rest of the company.

THIMBLES AND NECKTIES

Ask each girl to bring several bright scraps of silk sufficient to make a necktie. Ask each man to bring a thimble, not costing over ten cents. All the silk pieces are placed in a large basket and passed, from which the girls select a bit to make a tie; the men produce the thimbles and thread

all the needles. Envelopes are passed to the men containing samples of the silk, and then they find a partner by matching the sample with the pieces of silk selected by the girls when the basket is passed. After the neckties are finished each man puts the one made by his partner on, and she keeps the thimble. If a man fails to thread a needle he pays a forfeit.

It is also most amusing to provide bare bonnet and hat forms, with ribbons and other materials, and request each gentleman to trim a hat or bonnet for his partner while she makes a necktie for him. When finished the articles are worn by those for whom they were made, and prizes may be given for the best necktie and the prettiest hat.

THE PROGRESSIVE NOVELTY PARTY

At the head table let the players play tiddle-de-winks, at the second, have written and laid on table half of ten famous quotations, each being numbered, and provide each player with a pencil and blank card, on which numbers corresponding to those on the quotations have been written. The two players first finishing out the greatest number correctly progress. At the third table the game

should be euchre. At the fourth table request each guest to transfer two or more eggs from the table to a bowl by means of an after-dinner coffee spoon. Those at the fifth table are requested to draw a sketch of a girl. The two guests drawing the best sketch before the bell rings progress to the next table. You can also have jackstraws, jigsaw puzzles, fishpond, and needle threading. The hostess should have score cards and punch the cards of those who progress after the bell rings. To the person having the greatest number of punches is given a prize.

MODELING

There is nothing boisterous about modeling, but it has the elements of good solid entertainment. Cover the kitchen table with thick brown paper fastened down with thumb tacks. In the center place a basket filled with pictures of animals, fish, birds, statues, anything you may wish to use for models. Have the guests sit around the table. Before they begin each draws a picture from the basket without looking. This he must model

within a given time. Each person is provided with a lump of modeling clay, or putty, and a small kitchen knife. The clay, or wax, may be bought at any store where they keep artists' supplies, but putty will do just as well and is cheaper. Again, a single model may be used, or something described, and each person told to work out his own idea of it. A good deal of fun can be had by requiring each guest to produce a portrait bust of his partner. Prizes are given for the most original work, the most finished, and the worst. It is surprising how well many people can do.

JACK FROST

The leader need not describe the game beforehand to the players, but all may form in a large ring, and the children be divided into groups of ten. To each ten an adult should be assigned who can assist the little people should they need help in understanding the game as it progresses. Let each group face the center of the room where the leader stands and place each number one at the left end of each section.

The leader claps her hands together and calls out, "Where is Jack Frost?" A lad dressed (or not) to represent his icy kingship runs around the ring and swings a wand touching number one of each section on the right hand. Each number one turns to the left and says to number two, "Jack Frost came this way." Number two asks, "What did he do?" Number one replies, "He nipped my right hand, oh!" Immediately number one shakes the right hand violently. Number two turns to number three and says, "Jack Frost came this way." Number three inquires, "What did he do?" Number two replies, "He nipped my right hand, oh!" Number two begins to shake violently its frost-bitten hand and number one continues the shaking. This goes on the same way until number ten is reached. By that time everybody in the room is shaking a frosty right hand, which must be kept still shaking while Jack Frost again goes flying around the room and touches the left hand of each number one. Then, as before, number two is told by number one that Jack Frost came this way and that he nipped his or her left hand. Then, by the same process, word is carried by repeated questions and answers and hand-shaking to number ten, until

everybody in the room is shaking two frost-bitten hands.

Jack Frost again flies around and nips the right foot of each number one, and a right foot is added to the shaking members. Then later a left foot ; then two feet together, and the children are all shaking their hands and hopping up and down upon both feet. Then the right ear is nipped, and the hand-shaking and jumping go on with the head turned down upon the right shoulder. The left ear falls a victim and the head turns upon the left shoulder. The last round inquires, "Has Jack Frost bitten you enough?" The reply is affirmative and the head jerks assent. It must be understood that at no moment during the entire game do the players cease from shaking each member that has been nipped with frost.

THE SHAKERS

This game is similar to "Jack Frost," but does not require quite so much activity and so is better adapted to small children. A ring is formed including the entire company. The leader explains the game somewhat and begins singing,

adapting the words to the descending music scale :

“I put my right hand in” (toward the center of ring),

“I put my right hand out” (turn body square about and thrust arm out),

“I give my right hand shake, shake, shake” (suit action to words),

“And I turn myself about” (turn square about to face center of ring).

Then the action song goes on :

“ I put my left hand in,

I put my left hand out,

I give my left hand shake, shake, shake,” etc.

Succeeding verses change as follows :

“I put my two hands in,” then “my right foot,” “my left foot,” “my two feet” (jumping), one after the other.

This is a pleasant go-to-bed game for small children.

GARDEN CONVERSATION

Express the following sentences and ideas each in the name of a single flower. With a little

thought and patience the list may be increased indefinitely.

1. A young man's farewell to his sweet heart.
2. Her reply to him.
3. The gentler sex of the Friend persuasion.
4. Its own doctor.
5. My first is as sharp as needles, my second is as soft as down.
6. My first is a country in Asia, my second is the name of a prominent New York family.
7. My first is the name of a bird, my second is worn by cavalrymen.
8. A church official.
9. A very precise lady.
10. A tattered songster.
11. My first is sly but cannot wear my second.
12. The color of a horse.
13. A craze in Holland in the seventeenth century.
14. My first is an implement of war, my second is a place where money is coined.
15. A disrespectful name for a physician.
16. Fragrant letters.
17. My first is a white wood, my second is the name of a yellowish Rhenish wine.

18. What the father said to the son in the morning.

19. My first is a facial expression of pleasure, my second a woodsman's means of livelihood.

20. An animal of the jungle is my first, my second is the name of a tall, fair lady.

Answers

- | | |
|-------------------|---------------------|
| 1. Forget-me-not. | 11. Foxglove. |
| 2. Sweet William. | 12. Sorrel. |
| 3. Quaker Lady. | 13. Tulip. |
| 4. Self-heal. | 14. Spearmint. |
| 5. Thistledown. | 15. Dock. |
| 6. China Aster. | 16. Sweet Peas. |
| 7. Larkspur. | 17. Hollyhock. |
| 8. Elder. | 18. Johnny-jump-up. |
| 9. Primrose. | 19. Smilax. |
| 10. Ragged Robin. | 20. Tiger Lily. |
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HARPOONING PEANUTS

Arrange a sufficient number of small tables to accommodate the entire party. Upon each table place a good sized glass, or china bowl half filled with peanuts in their shells. Arm everybody with hat-pins. When the leader gives the signal to begin, each player sets about the task of captur-

ing as many peanuts as possible before the signal is given to stop. The only allowable means of taking the nuts is by spearing them with a hat-pin. Each player places his prizes in a convenient pile and they are counted at the final signal. The one having the largest number takes the prize, and the one who has the smallest number pays a forfeit. It may be played as a progressive game by having two couples at each table and counting their joint winnings, the couple having the largest pile progressing to the higher table. As the end approaches there is apt to be much excitement. It is a game in which deliberation often wins over haste.

AN ANTI-SLANG PARTY

This game has a special value of its own, in calling the attention of the players to the distorted use which is made of the English language in hasty conversation. It is highly amusing. A brief account of the game as played on one occasion will serve as an explanation.

Two of the elder girls were appointed censors. If any one forgot her "thee" and "thou" in conversation, or made any blunder in the use of the

Friends' dialect, she was marked. No extravagance of language was allowed. Every one was expected to say exactly what she meant, no more nor less; and the nearer one could come to this standard the more perfect her record. But as in these days of large license in speech, perfection would hardly be attainable, it was thought best not to draw the lines too hard and fast, and penalty was laid only upon the misuse of a few most frequently abused expressions, of which a list had been made, and hung in plain sight. These were awful, beastly, splendid, nice, horrid, dreadful, cute, tired. If these words were used at all they must express no more than simple truth, one of the best of the English dictionaries being the authority.

THE CIPHER TELEGRAM

Have each player compose a telegram of approximately a dozen words, the exact length being unimportant. When all have done this, the leader gathers up the papers for further use. Taking such as seem the most promising, he reads aloud the initials of the words composing the telegram, which the other players take down in capital letters. The object of the game is to reconstruct

the telegram from these initials. Practically this is impossible, as it is also very improbable that any two of the players, in their efforts to rewrite the telegram, will produce the same results. A time limit should be fixed within which the work must be accomplished. When the time is up, the leader gathers in the various papers and reads the results aloud. The amusement will be found in the very wide departure of the restored despatches from the originals. By way of illustration, suppose the original telegram read, "Sarah packing. Albert off to Chicago." The initials would read, "S. P. A. O. T. C." One reconstruction of this domestic message might be, "Send pickles at once. Three cans." The game brings out the quaintness of the human mind in different individuals.

THE GAME OF SILENCE

This is the way to play the game of "Silence." Numbers are drawn from a basket and the person drawing the highest is constituted "judge." He or she must then sit solemnly before a semicircle of players and cry, "Silence!" Then everybody must begin to talk as rapidly and foolishly as possible. The judge gravely observes them; if the

eloquence of one becomes exhausted, if the judge laughs or even smiles, that person is denounced and must pay a forfeit. A successor is then chosen, the person failing to keep up with the others in jibing being the first choice for the vacant judgeship. The judge has the right to detect the person failing, and the others the right to call forfeit if they detect the judge in either laugh or smile. After such an interruption "Silence" is again called, and the game proceeds as before. Sometimes the judge cannot help smiling, but he is instantly accused and replaced. This game should not last more than fifteen minutes, as it is apt to be noisy; but if the participants are witty and good-natured, and try to make each other laugh, it is very pleasant and amusing.

THE GAME OF NUMBERS

Very interesting is the game of "Numbers." Each participant writes a number on a scrap of paper. All the papers are gathered, folded, shaken into a basket and drawn or distributed. Each player reads aloud the number received and instantly gives some fact introducing the number—as, for example, seven—"the seven sleepers";

there are seven days in the week, seven colors of the rainbow, seven wonders of the world, seven sciences, seven wise men, seven virtues. Twelve—a dozen; there are twelve months in the year; there were twelve apostles; twelve “Knights of the Round Table.” Four—the Fourth of July; the four seasons; the four sons of Aymou. Ten—the Council of Ten. Two—it takes two to make a bargain; two is company, three’s a crowd. Fifty—jubilee; “Better fifty years of Europe than a cycle of Cathay.” One hundred—Napoleon’s one hundred days. Thirty—“Thirty days hath September, April, June and November.”

PICKING FLOWERS

A very sweet and simple child’s game, somewhat resembling London Bridge. Two children stand opposite to each other and raise their joined hands. Those forming the ring pass under, while all keep saying or singing, suiting the action to the words they sing :

“ We’re looking about for a daffodil,
A daffodil, a daffodil.
We’re looking about for a daffodil,
We’ve found one here.”

At the word "here" the raised arms come down and inclose the head of the child who happens at that moment to be passing underneath their hands. Then all sing :

‘ We find one here, we find one here ;
We’re looking about for a daffodil,
And find one here.’

"Daffodil" now takes the place of one of the children who caught him or her, then calls out, "Buttercup." The children all understand that buttercup, instead of daffodil, is the word, so they make the lines :

“ We’re looking about for a buttercup,
A buttercup, a buttercup,” etc.

The leader may hold a bouquet and give to each child the flower chosen.

The next child, "Buttercup," being duly "found," takes the place of "Daffodil," and the child who has held that place goes into the ring. The newcomer calls out the name of some flower, like bright bluebell, daisy flower or mignonette, and substituting that word they sing as before. Each child tries to be ready with the name of

some favorite flower, and the game may close when each child flower has been "found."

THE MAGIC BRIDGE

The magic bridge is another popular game. The children join hands and form in a ring. If the number is large there should be four "bridges" at the quarter points of the ring, these being numbered one, two, three and four—one opposite three and two opposite four. The bridges are formed by two children who raise their joined hands for the others to pass under. The pianist leads with a bright, familiar air, and the children all follow the tune, singing tra-la-la, tra-la-la, as they dance and skip along keeping step to the music. They go one or more times around in a circle, then the leader indicates where a "bridge" is to be made. Two children raise their joined hands, and the two children standing opposite in the ring cross the center of circle. All the others following after pass under the "bridge." Then, turning to right and left respectively, the two lines follow the path of the circle as formed first, meet, join hands again and a new circle is formed. Another "bridge" appears as if by magic, and the children

opposite it lead again through it, the while keeping the merry measure with song and dance. This is one of the prettiest of dancing games, which is not necessary to "know how" to do. They learn it as they go.

THE FOX

A game in which the children can run is always a favorite. "Fox" is another ring play, so easy that the smaller children can play it without help. One of the children "fox" stays outside the ring and slyly taps the shoulder of one of the children. "Fox" runs to the left, the child to the right. They meet, pass each other going at full speed around the ring. The one who gets back to the "den" (the place in the ring where the child was standing) may hold that place, and the other must be the fox and try a race with some other child.

MOURNFUL NUMBERS

This game is exceedingly simple in form, surprisingly difficult in execution, and amusing in result. It consists in one player after another

undertaking to sing one or more verses of a familiar ballad, interpolating a numeral after every third or fourth word, or at such other interval as may be decided upon in advance. The numerals must be given in their natural order, and without hesitation, but in a solemn or, at least, a very serious tone of voice. While performing this combination of music and mathematics the player must suppress all signs of mirth, other than that which may be necessary to a proper rendition of the song. For example, the song might be the familiar "Mary had a Little Lamb," rendered as follows :

" Mary had a little (one) lamb, his fleece was (two)
white as snow,
And (three) everywhere that Mary went (four)
the lamb was sure (five) to go."

The more rapidly the song proceeds the greater the fun.

BROKEN QUOTATIONS

A large number of familiar quotations should be written upon separate slips of paper of uniform size. These slips should then be torn in two or

three pieces, leaving upon each fragment sufficient of the writing to suggest the full quotation to the reader. These fragments are to be pinned to the curtains, table-cloths, carpets or cushions, or hidden, not too safely, in the room—beneath books, or in vases, or in such other places as may require a moderate search. The first duty of the players when the game begins is to find as many as possible of these slips. When all have been found, the party is seated, and each player compares his slips and ascertains the number of complete quotations in his possession. These are delivered to the leader, who keeps a record of the game. Beginning at any point designated by the leader, the designated player calls for the remainder of any quotation, a part of which is already in his hand. He must give the required quotation accurately—of which the leader is the judge, being probably aided by a convenient book of quotations—and he must name the person upon whom he calls for the missing fragment. If he does not give the quotation with substantial accuracy, the turn at once passes to his left-hand neighbor. If, however, he succeeds in calling upon the proper person and obtains the paper, he has another turn, and so on until he makes a mis-

take. The game may be made somewhat faster in movement by allowing the player to call upon two or three persons in succession, instead of limiting his demand to a single individual. The player who in the end has acquired the largest number of complete quotations is the winner. If prizes are offered, it may be well to have second and third prizes for those who fall a little short of the best.

RANTER-GO-ROUND

This is an old English game, childishly simple, but capable of producing no end of fun. Each player has three counters, or "lives," for which he pays an agreed price to the pool. An ordinary pack of cards is used, one card being dealt face downward to each person. The ace is the card of lowest value and the king is the highest, the cards between counting in the usual order. The player who at the close of the game holds the *lowest card out* loses a life. Each player, however, has the right (subject to a qualification to be noted presently) to exchange his card for that of his left-hand neighbor. If a player at the outset has a fair average card, say anything above a five,

he will generally "stand" upon the chance of some other player being left with a smaller card. But if his card is less than this, say a three or a four, he exchanges it for that of his left-hand neighbor, who has not the right to refuse, however good his card, unless he holds a king, when he is entitled to say, "Bo!" This alarming exclamation intimates a refusal, and leaves his neighbor with his low card not only still on his hands, but (worse still) standing confessed as a small card to the rest of the table. If the left-hand player's original card chances to have been lower than that which he receives in exchange—if, for example, he has received a "three," and given a "two" in its place, he is safe for that round, and "stands." If not, he in turn exchanges with *his* left-hand neighbor, and so the card travels round the circle until either a worse card is given in exchange for it (when the original holder of such card naturally "stands") or it reaches the dealer. The dealer, being the last player, has no one to exchange with; but if he receives a card on which he does not choose to stand, he is entitled to cut the pack, and turn up a card from the center by way of substitute for his own, subject to the important qualification, that if he is

unlucky enough to cut a "king" (though ordinarily the best card) he is the victim for that round, and loses a life accordingly. It should be mentioned that whenever any player hands in exchange an *ace*, a *two*, or a *three*, he names the card aloud, thereby giving a hint to holders of larger cards (however small in themselves) that they have no need to change. Thus, if the first player has expressed a desire to exchange, and has received an ace in place of his own card, the holders of deuces may stand with perfect safety. If there should chance to be two lowest cards of equal value, the last player of the two is the victim.

It is surprising what vicissitudes of fortune this game involves. Thus, a player who has lost two lives in the first two rounds frequently survives to the last, and possibly comes out the winner of the pool, while another, who has not lost a life during the early stages of the game, will at last lose all three in rapid succession.

As each life is lost, the counter representing it is placed in the pool; and when a player has lost all his lives, he is *out* of the game, unless, indeed, he purchases a life from some player who has a superfluity, or who chooses to sell his chance in order to save his stake, or make a trifling profit.

Of course, as the lives remaining grow fewer and fewer they become more and more valuable. The game is apt to reach a number of exciting climaxes.

HAPPY FAMILIES

This requires a special pack of cards. There are eleven families, being those of —

Bun the Baker.
Block the Barber.
Bones the Butcher.
Bung the Brewer.
Chips the Carpenter.
Dip the Dyer.
Dose the Doctor.
Grits the Grocer.
Pots the Painter.
Scoot the Sweeper.
Tape the Tailor.

Each family consists, in this case, of Father, Mother, Son, and Daughter. The game is played as follows: The cards are dealt in the usual way and a pool is formed by each player contributing an agreed number of counters. The player to the

left of the dealer commences by asking any one of the others for a character he is short of ; for instance, if he holds in his hand one or more of the characters, he endeavors to complete the family. When he has done this, he places the set face downward as a trick on the table. If he asks for a character and the player called upon has not the required card, the latter replies politely, "Not at home." It then becomes his turn to call for a card. A player obtaining from another the character demanded thereby becomes entitled to ask again, and so on, until he is met with the announcement, "Not at home." A player cannot ask for any character unless he hold a member of the corresponding family in his hand, and each player is bound to produce the character asked for if he has it. The game proceeds in this manner until all the families are completed, when the player who holds the greatest number of tricks becomes entitled to half the pool.

The game is then continued, as follows, by those players who have taken one or more tricks : The player who holds the greatest number of tricks asks any player whom he believes to hold it for a given family ; if such player does not

hold it, the right of asking for a trick is transferred to him, and so the game goes on until one of the players gets all the families into his hand, when he becomes the winner, and thereby entitled to the remaining half of the pool.

HINKUM-PINKUM FEATHERDUSTER

This is a variation of the previous game, and is played with ordinary cards. There are four families, the "Hinkum-Pinkum Featherdusters" (Diamonds); the "Lovers" (Hearts); the "Gardeners" (Spades), and the "Policeman Family" (Clubs). The cards in each family are designated as follows:

King—Mr. Hinkum-Pinkum Featherduster (or "Lover," or "Gardener," etc.).

Queen—Mrs. Hinkum-Pinkum.

Jack—Jack Hinkum-Pinkum.

Ten—Ten servants of the Hinkum-Pinkums.

Nine—Nine children.

Four—The four-wheeled cart.

Three—Old Dog Tray.

Two—The Twins.

Ace—The Ointy-Tointy Baby.

The cards between the nine and four are omitted. The game is played like the preceding game, or like "Authors." A player must always say "Please" in asking for a card, and "Thank you" before he touches one handed to him. If he fails to say "thank you" any other player may cry "Hinkum-Pinkum Featherduster" and claim the card; but he also must be careful to say "thank you" before taking it.

A player who is out of cards becomes "a ghost" and the players pretend he does not exist. If, however, he can get some other player who still holds cards to pay some attention to him, as for example by answering a question, or by doing something he suggests,—then that player must give up his cards to the "ghost," who becomes an active player again.

SPELLING GAMES

It is surprising what a fund of amusement may be derived from four or five alphabets, printed on cardboard, and then cut up into, say, half-inch squares, with a single letter on each. A double supply of vowels will be found an advantage.

The most simple mode of using the alphabets is

for one person to pick out the letters forming some word, *e. g.*, "nevertheless," and then hand them, well shuffled together, to another player, who endeavors to discover what word they form.

Another game, known as "Word-making," is played as follows: The players, each of whom is supplied with paper and pencil, are divided equally into two sides, and the leader having selected a word, suppose "notwithstanding," each party sets to work to see how many different words they can make of the same letters. (Thus from the word above suggested may be made "not, with, stand, standing, gin, ton, to, wig, wit, his, twit, tan, has, had, an, nod, tow, this, sat, that, sit, sin, tin, wing, what, who, wish, win, wan, won," and probably a host of others.) A scrutiny is then taken, all words common to both parties being struck out. The remainder are then compared, and the victory is adjudged to that party which has the greatest number.

Sometimes the division into sides is dispensed with, and each player fights, like Hal o' the Wynd, "for his own hand."

Another purpose for which the alphabets in question are used is that of forming *anagrams*, in the composition of which they are a very great

assistance. We are inclined to doubt whether the results obtained in this game bear a fair proportion to the labor involved; though it is unquestionable that once in a while an anagram is produced that is curiously appropriate. We may instance the following :

Horatio Nelson.	Honor est a Nilo.
Telegraph.	Great help.
Florence Nightingale.	Flit on, cheering angel.
Radical Reform.	Rare mad frolic.
Astronomers.	Moon starers.

A fourth Spelling Game is played by each person drawing, say, twenty letters haphazard, and trying to form them into a sentence, the palm of merit being awarded to the player who, at the same time, produces the most coherent phrase, and succeeds in using the greatest proportion of the letters assigned him.

THE "G" GAME

Provide each player with a sheet of paper and pencil, and dictate the following or a similar list, without the answers. The object of the game is

to supply the described words within a specified time, say fifteen minutes. The list may be indefinitely prolonged by reference to a dictionary. To begin with, use the following:

G and one letter means departure—Go.

G and two letters is the name of a rare antelope—Gnu.

G and three letters is the name of a mischievous domestic animal—Goat.

G and four letters is the name of an excellent fruit—Grape.

G and five letters is the name of a small burrowing animal—Gopher.

The game may be interestingly played with a small list by allowing each player, provided the above answers are all given correctly, to add such other words as might have been specified under each class. Thus he might add after the word "Goat," also, "Good, Gnat and Gnaw." The winner will be the one who presents the largest list, including these additional words, at the call of "Time," provided he has correctly answered the original questions. If he has failed on either of these, none of his extra words are to be counted. If no one correctly answers the original words, all extras are to be thrown out, and

the person who gives the largest number of correct answers is the victor.

“TIT-TAT-TO,” OR THREE IN A ROW

This very old game affords much more amusement than would at first seem possible. Each couple of players must have a sheet of paper and pencil. They draw a square of reasonable size upon the paper, and cross it at equal intervals with two horizontal and two vertical lines. This results in nine small squares. In one of these small squares the players alternately make marks—one making a cross and the other a straight line or circle. The right to begin must be determined by lot. The object of the game is to be the first to get three marks of one kind in a straight line. The line may be either vertical, horizontal, or diagonal. It is an excellent game for very small children.

THE FEROCIOUS “WHAT-YOU-MAY-CALL”

This creature is especially interesting to children, those under twelve years of age or over

sixty being most amused by it. The exhibitor begins with whatever sort of flourish in the way of music or other noise may be available, as suggesting the approach of the remarkable animal. "Ladies and Gentlemen, young and old, I am about to have the pleasure of exhibiting to your frightened gaze the celebrated 'What-You-May-Call.' He belongs to the family of Aunt-and-Uncle Eaters. No, don't jump out of the window! He's just been fed, and it will be hours before he has another appetite. Ah, here he comes." The ingenuity of the exhibitor and the incidents of the occasion will supply the fun until the animal is brought into the room—properly chained or guarded. It will then be in order to explain his diet, mentioning among other foods, "cream puffs" or "fudge," at the sound of which the animal shows signs of sudden excitement. It may be further explained that he is "arboreal" in his habits, that is, he is found only in the shade of grape arbors, and so forth.

He is manufactured as follows:

The performer, who should have black kid gloves on, places on his head a conical paper cap, worked up with the aid of the nursery paint-box into a rough semblance of an animal's head. This

being securely fastened on, he goes down on his hands and knees—holding his head down so that the cap protrudes forward like the beak of a bird—and a shaggy rug of any sort is thrown over him, and secured round his neck. He may be “improved” by any accidental means at hand. A red beard pendant from his paper jaw may add much to the effect.

THE LEMON PIG

The body of the pig consists of a lemon. The shape of this fruit renders it particularly well adapted for this purpose, the crease or shoulder at the small end of the lemon being just the right shape to form the head and neck of the pig. With three or four lemons to choose from, you cannot fail to find at least one which will answer the purpose exactly. The mouth and ears are made by cutting the rind with a penknife, the legs of short ends of lucifer matches, and the eyes either of black pins, thrust in up to the head, or of grape-seeds. He amuses the children, and may subsequently be converted into lemonade.

THE LUMP OF SUGAR AND THE MAGIC
HATS

The performer commences by borrowing two hats, which he places, crown upward, upon the table, drawing particular attention to the fact that there is nothing whatever under either of them. He next demands the loan of the family sugar-bowl, and requests some one to select from it a lump of sugar (preferably one of an unusual and easily distinguished shape), at the same time informing them that, by means of a secret process, known only to himself, he will undertake to swallow such lump of sugar before their eyes, and yet, after a few minutes' interval, bring it under either of the two hats they may choose. The company, having been prepared to expect some ingenious piece of sleight-of-hand, are all on the *qui vive* to prevent any substitution of another lump of sugar, or any pretense of swallowing without actually doing so. However, the performer does unmistakably take the identical lump of sugar chosen and crush it to pieces with his teeth. After indulging in any amusing "stage business" which may occur to him, he asks under which of the two hats he shall reproduce

the sugar, and, the choice having been made, places the chosen hat on his own head, and in that way fulfils his undertaking.

FORFEITS

Interest may be added to almost any game by prescribing forfeits to be imposed upon the losers. The difficulty lies in suggesting penalties which are of such a nature as to add to the general fund of amusement, and which yet shall not be overburdensome or too embarrassing to the victims. It is desirable, therefore, to supply an ample list of penalties of a mirth provoking nature, to be applied or omitted according to the taste of those in charge of the games upon any particular occasion.

The forfeit itself may be anything; a knife, a small coin, a button, or a pin. It is in its redemption the fun begins.

The forfeits are generally cried, as it is called, as follows :—One of the party is blindfolded, and kneels down in front of the leader, who, holding up each forfeited article in turn, says, “ Here is a pretty thing, a very pretty thing ! What shall be done by the owner of this very pretty thing ? ” Or they are “ cried ” by this dialogue :

LEADER (holding article over head of blind-folded person). "Heavy, heavy, what hangs over?"

BLIND. "Fine or superfine?" (That is, "Does it belong to a gentleman or a lady?")

LEADER. "Fine" (if a man) or "superfine" (if a lady). "What shall be done with the owner?"

The person kneeling then declares what the penalty shall be. This may be either invented upon the spur of the moment, or borrowed from traditional usage; the ingenuity of many generations having been expended on this important subject. The general object of the penances in question is either to make the victim look mildly ridiculous, to puzzle him with some apparently impossible task, the solution of which lies in a *double entendre*.

A list of such penalties is here added which, while by no means new, will nevertheless still be found exceedingly diverting in any ordinary gathering of merry-makers.

1. *To put one hand where the other hand cannot possibly touch it.*—Grasp the right elbow with the left hand.

2. *To laugh in one corner, cry in another,*

dance in another and sing in another.—Not difficult, but exceedingly amusing.

3. *To kiss the candlestick.*—This is sometimes performed by inducing a young lady to hold the candlestick, and then by mistake kissing her.

4. *To act the Knight of the Rueful Countenance.*—The victim takes a candle in hand, and having selected a Squire, they perambulate the room together, the Squire kissing the hand (or, if permitted, the cheek) of each lady in succession, and after each salute carefully wiping the Knight's mouth with a handkerchief, the Knight looking as cheerful as he may under the circumstances. This forfeit is sometimes known as the "Trip to Corinth."

5. *The journey to Rome.*—The victim in this case is supposed to be dispatched upon a mission to the Eternal City, but before departure he is required to go to each person in the room in succession, and ask if he has anything to send to His Holiness the Pope. Each entrusts him with something, the more cumbrous the better. When fully loaded, he completes his penance by carrying every article named out of the room.

6. *To spell Constantinople.*—This is a mere

trap to catch the unwary. The offender is required to spell *Constantinople*. He begins, and is allowed to get safely as far as *Constanti*, when there is a general cry of "no," meaning the next syllable. If the victim knows the trick, he spells calmly on and is free, but if he is not in the secret, he naturally believes that he has made some mistake, and begins again, only to be greeted by the shout of "no" once more at the same point. If at all nervous, he will very probably lose his head altogether, and get into a condition of mental chaos at his (supposed) repeated mistakes.

7. *The three salutes*.—The victim is required to kneel to the prettiest, bow to the wittiest, and kiss the one he loves the best. This may either be fulfilled literally, according to the gentleman's own notion of the comparative merits of the ladies present, or evaded, after the manner indicated in the next forfeit.

8. *To kiss the lady you love best without any one knowing it*.—This is performed by kissing each lady in turn, the favorite being thus effectually concealed.

9. *To kiss your own shadow*.—The uninitiated understand this in a literal sense, but the better

informed victim places himself between a lady and the light, and tenderly salutes her.

10. *To sit upon the fire.*—This somewhat unpleasant penalty is usually evaded by writing “the fire” on a small piece of paper, and sitting on it.

11. *To leave the room with two legs, and come in with six.*—This is performed by leaving the room, and, on your return, bringing in a chair with you.

12. *To perform the egotist.*—The victim is required to propose his own health in a flowery speech, and to sing the musical honors as a solo.

13. *To place three chairs in a row, take off your shoes, and jump over them.*—It is not always at once perceived that it is the shoes, and not the chairs, that the victim is required to jump over.

14. *To bite an inch off the poker.*—This is a penalty of a similar character, being performed by holding the end of the poker about an inch from the face, and making a bite at it.

15. *To blow a candle out blindfold.*—This is an admirable penance. The victim, having been shown the position of the candle, is securely blindfolded, and after having been turned round once or twice, is requested to go and blow it out. The cautious manner in which the victim will en-

deavor to blow out the clock on the mantelpiece, or to cool an old gentleman's bald head, while the candle is burning serenely a few feet behind him, must be seen to be appreciated.

16. *To ask a question which cannot be answered in the negative.*—This forfeit, if the secret is not known, will give the victim some trouble. The mystic question is, "What does y-e-s spell?"

17. *The three questions.*—The victim is required to leave the room. Three questions are agreed on in his absence, and he is required to say "Yes" or "No" to each, without knowing what the questions are; the result being, frequently, that he finds he has made some ignominious admission, has declined something that he would be very glad to have, or accepted something that he would much rather be without.

18. *To kiss a book inside and outside without opening it.*—This apparent impossibility is solved by kissing the book first in the room, and then taking it outside the door and kissing it again.

19. *To take a person up-stairs, and bring him down upon a feather.*—This is an evasion of a similar character. The heaviest person in the room is generally selected as the person to be taken up-stairs, in order to heighten the apparent

difficulty ; which, however, is solved by bringing the person a soft feather, which, being covered with down, you may be truthfully said to have brought him "down upon a feather."

20. *To place a straw (or other small article) on the ground in such manner that no one present can jump over it.*—This is done by placing it close against the wall.

21. *To act living statues.*—The victim stands on a chair and is posed by the members of the company in succession, according to their various (and sometimes decidedly original) conceptions of Greek art. For example, a fat man standing on a chair and brandishing the fire shovel at the lamp makes an "Ajax defying the Lightning," which is worth contemplating.

22. *To shake a coin off the forehead.*—This may be made productive of much amusement. The leader, having previously wetted a coin, presses it firmly for several seconds against the forehead of the victim. Then he withdraws his thumb ; he also secretly brings away the coin, but the victim invariably believes that he can feel it still sticking to his forehead, and his head-shakings and facial contortions, in order to get rid of his imaginary burden, are frequently very ludi-

crous. It is, of course, understood that he is not allowed to touch his forehead with his hands.

23. *The German band*.—This is a joint forfeit for three or four players, each of whom is assigned some imaginary instrument and required to personate a performer in a German band, imitating not only the actions of the player, but the sound of the instrument.

24. *To imitate a donkey*.—This will, of course, depend on natural capacity.

The above list might be expanded to an almost unlimited extent, but the specimens given will, we trust, be sufficient to indicate to the reader the various kinds of penalties which are generally regarded as appropriate, and to stimulate his imagination to the invention of new ones.

25. *To make a declaration of love in verse*.—The gentleman condemned to this penalty must place himself upon his knees before the lady who is pointed out to him, or whom he loves the best, and declare his passion for her in impromptu verse.

Example

In spite of your coldness
I love you, my dear ;
If love is a crime,
See the guilty one here.

26. *To become the spirit of contradiction.*—Whatever tasks may be imposed by each member of the company, the person condemned to act under the influence of the spirit of contradiction has, of course, to do precisely opposite to what she is desired.

27. *To make alphabetical compliments.*—Make a short speech in which every word begins with the same letter. For instance :—"I admire and adore above anything Annie Austin's amiability and activity. Am I absurdly ambitious, after an absence absolutely abhorrent, abridging awhile all attempts at avowal, anticipating an agreeable answer?"

28. *To repeat the three brave maids three times.*—"As I walked in the garden I saw three brave maids, seated on three broad beds, braiding broad braids. I said unto these three brave maids, seated on three broad beds, braiding broad braids, 'Braid broad braids, brave maids.'"

29. *To repeat the following story without a mistake.*—"A tall girl named Short, long loved a big Mr. Little; while Little, little thinking of Short, loved a little lass named Long. To make a long story short, Little proposed to Long, and Short longed to be even with Little's shortcom-

ings. So Short, meeting Long, threatened to marry Little before long, which caused Little in a short time to marry Long."

30. *To repeat Rob Rowley.*—Repeat the following :

" Robert Rowley rolled a round roll round ;
A round roll Robert Rowley rolled round ;
Where is the round roll Robert Rowley rolled
round ? "

31. *To stoop to conquer.*—Crawl round the room on all fours forward. Your forfeit shall then be laid upon the floor, and you must crawl backward to it, without seeing where it is placed.

32. *To dance the blind quadrille.*—This is performed when a great number of forfeits are to be disposed of. A quadrille (or portion of one) is danced by eight of the company with their eyes blindfolded, and as they are certain to become completely bewildered during the figures, it always affords infinite amusement to the spectators.

33. *To give poetic numbers.*—Repeat a passage of poetry, counting the words aloud as you proceed, thus :

" Full (one) many (two) a (three) flower (four)

is (five) born (six) to (seven) blush (eight) unseen (nine) and (ten) waste (eleven) its (twelve) sweetness (thirteen) on (fourteen) the (fifteen) desert (sixteen) air (seventeen)!" This will prove a great puzzle to many, and afford considerable amusement.

34. *To repeat "Bandy-legged Borachio" without stopping.*—"Bandy-legged Borachio Mustachio Whiskerjusticus the bold and brave Bombaretino of Bagdad helped Abomilique Bluebeard Bashaw of Barbad Mandab to bed down a Bumble Bee at Belsore."

35. *To do the imitation.*—If a gentleman, he must put on a lady's bonnet, and imitate the voice of the lady to whom it belongs; if a lady, then a gentleman's hat, etc. Sometimes these imitations are very humorous. A sentence often used by the person imitated should be chosen.

36. *Stand in the corner till some one prevails on you to come out, though all your answers must be "No."*—The dialogue may be something to this effect:—"Will you come out of the corner?" "No." "Is it tiresome to you?" "No." "Shall I pull you out?" "No." "Will you stay another instant?" "No." This answer implies a consent to quit the corner, so you are led out.

37. *To hop on one foot twice round the room.*

38. *To be a statesman.*—Ask the penitent what county he would like to represent in the Legislature: when the selection is made, he is to spell its name backward, without a mistake; if he fail, he knows not the requirements of his constituents, and must lose his election.

39. *Repeat five times rapidly, "Villy Vite and his Vife vent to Vinsor and Vest Vickham von Vitsun Vednesday."*

40. *To answer a riddle or give a conundrum.*

41. *To say five flattering things to one of the opposite sex without making use of the letter L.*

42. *To say aloud:*

"I am a goose, as I confess,
So return my forfeit, you can't do less."

43. *To kneel before the person holding the pledges, and say:*

"I call myself a dunce, and in public own my
shame,
For not rising up at once, when you called me by
name;
I'll try to be more careful, the next game that I
shall play,
So give me back my forfeit, for I've nothing more
to say."

44. *To sing a medley.*—Sing one line of four different songs without pausing between them. The lines should be chosen with a view to their humor, rather than their harmony.

45. *The egotist.*—Propose your own health in a complimentary speech.

46. *To kiss nun-fashion.*—Kissing through the bars at a back of the chair.

47. *To repeat six times without a mistake.*—A lump of rough, light, red leather, a red light, rough leather lump.

48. *To act the mute.*—Every one present (unless there are a great many, then name how many) is at liberty to impose a task on this much-enduring forfeit; each of which he is to perform with the utmost gravity, and without betraying any emotion whatever, no matter how ridiculous the duty may be. The company meanwhile will do their best to make him either speak or laugh, neither of which he must on any account do.

49. *To enact the Grecian statue.*—Stand on a chair, while any of the company may *pose* you as they think proper, and great ingenuity may be displayed in inventing ridiculous postures.

50. *Push your friend's head through a ring.*—This is managed by putting your finger through a

ring, and pushing your friend's head with the tip of it.

51. *Repeat the following without a blunder :*

“ Oliver Ogilvie ogled an olive and oyster.
Did Oliver Ogilvie ogle an olive and oyster ?
If Oliver Ogilvie ogled an olive and oyster,
Where is the olive and oyster Oliver Ogilvie
ogled ? ”

52. *The dumb orator. (A double forfeit.)*—
This is another ordeal by which two persons may recover their forfeits. One of them is to speak without moving, and the other is to gesticulate without speaking. No. 1 takes up a position in the middle of the room, and No. 2 stands behind No. 1, or, if the latter should be too tall, and thereby conceal No. 2, he kneels. He is to be wrapped in a cloak or shawl, so that his arms be confined. He will then recite a speech, which he may have either committed to memory, or, if he is gifted in that way, he may improvise it. No. 2 meanwhile gives the action which No. 1 would have used were he at liberty to do so. The more ridiculous and broad caricature the action can be made, the better, more particularly if the speech should be of a stilted character. It also pro-

vokes a good laugh if the person gesticulating wipes the speaker's nose, mouth, etc., with a pocket handkerchief.

53. *Hobson's choice*.—The debtor is blindfolded and seated on a chair. The operator, holding a cork burnt at one end, asks him which end he will have rubbed to his face. He may say "Neither," but the rejoinder will be "Hobson's choice; you must say which." The other, seeing there is no alternative, either makes a choice or says he doesn't care; but that will not do, he must put his finger on the end he selects, and trust to his luck as to whether his face is blackened or not. This is a gentleman's forfeit only.

54. *Stand in the middle of the room and draw a line round you that you cannot get out of without taking your coat off*.—Draw the line round your coat.

55. *To repeat three times without a mistake :*

"David Daldrom dreamt he drove a dragon.
Did David Daldrom dream he drove a dragon?
If David Daldrom dreamt he drove a dragon,
Where's the dragon David Daldrom dreamt he
drove?"

56. *To act the part of a dumb servant*.—To act this, the one who owns the forfeit must (if a lady)

apply to a gentleman for a place ; the gentleman then asks her six questions, such as these :—How do you wash ?—How do you sew ?—How do you clean boots ?—How do you iron ? etc., etc. All these questions must be answered by the lady by dumb motions, which of course cause great laughter.

If the forfeit is for a gentleman, he must apply to a lady, and of course the lady varies her questions to make them applicable to the duties of a man-servant.

57. *To put a candle in such a place that all in the room but yourself can see it.*—This is done by placing the candle on your head.

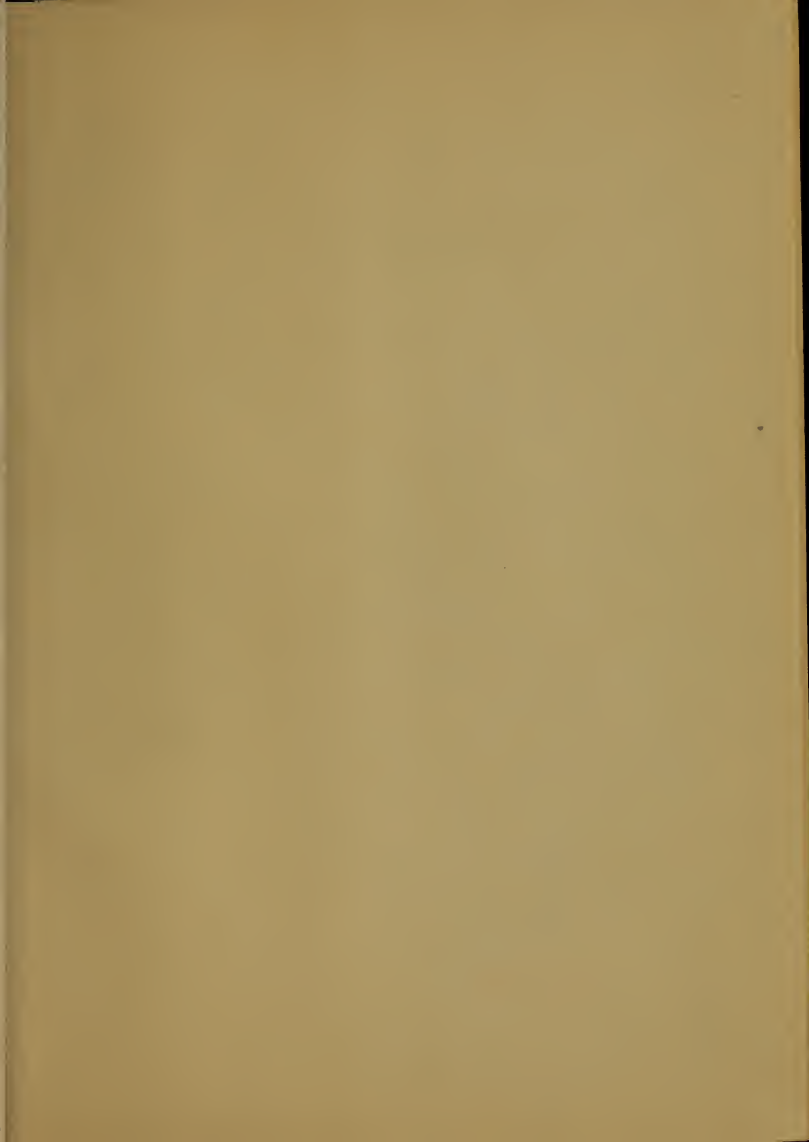
58. *Count twenty backward.*

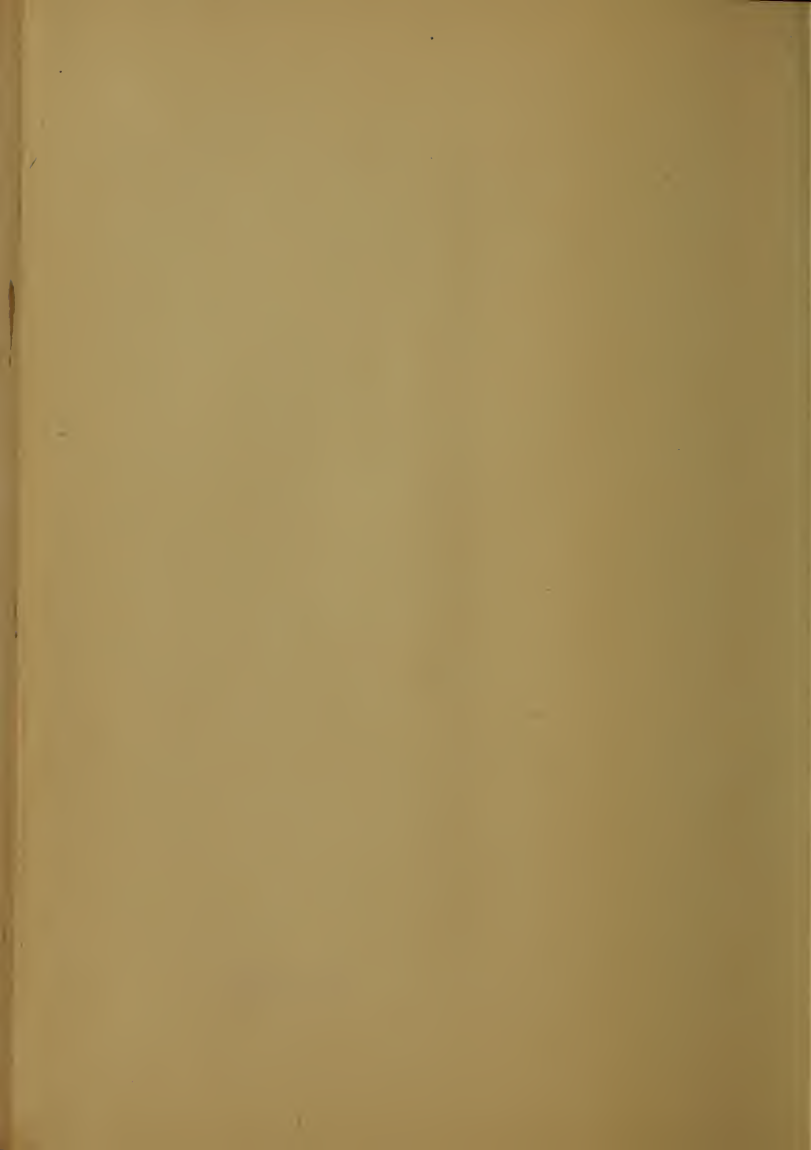
59. *To say “ Quizzical Quiz, kiss me quick ” six times in succession without drawing breath.*

60. *To lay a sheet of newspaper down and place two persons on it in such a way that they cannot touch each other with their hands.*—This must be done by putting the newspaper on the floor, half inside the door, and half outside ; then, if you put one person on the end of the newspaper outside the door, and shut the door, and put the other person on the inside half, they cannot touch each other.

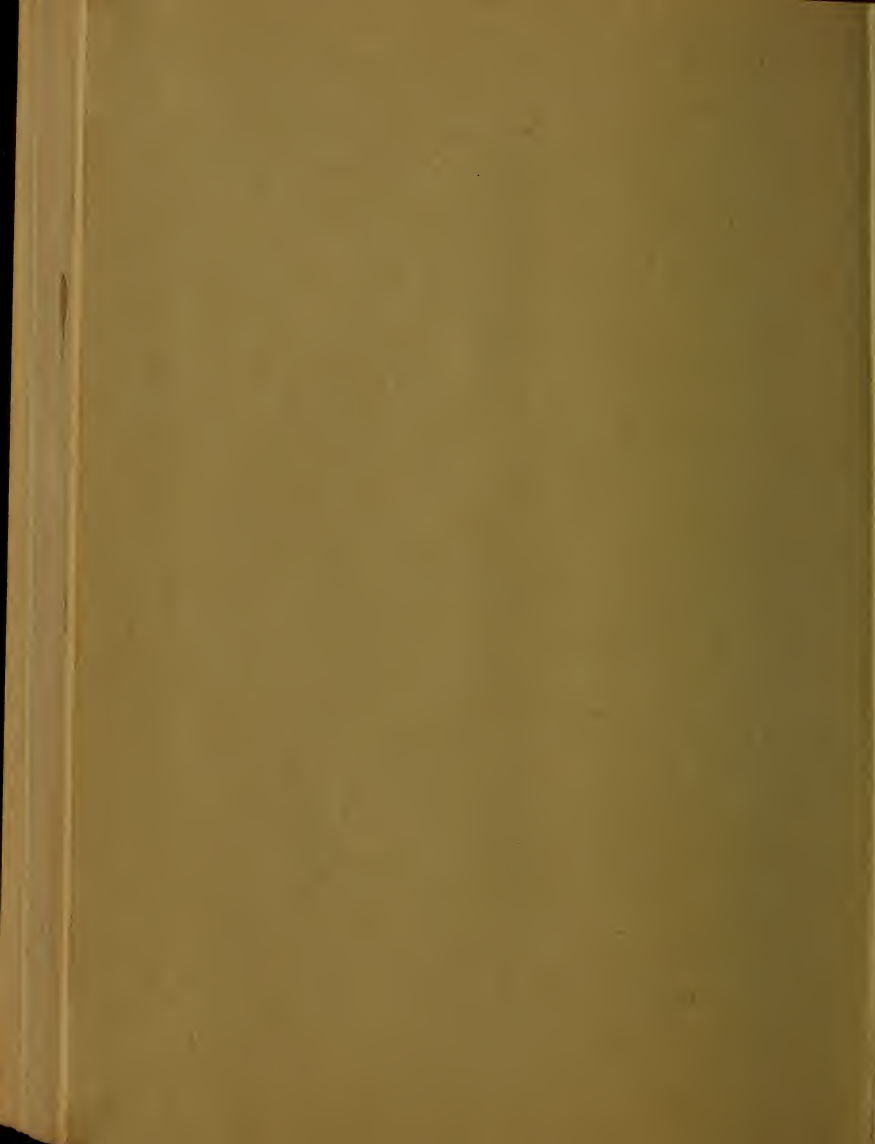
Sometimes the performer is told to “scramble like an egg,” “develop like a film,” or “grow like a weed”—in which case he uses his own ingenuity in accomplishing the required task.

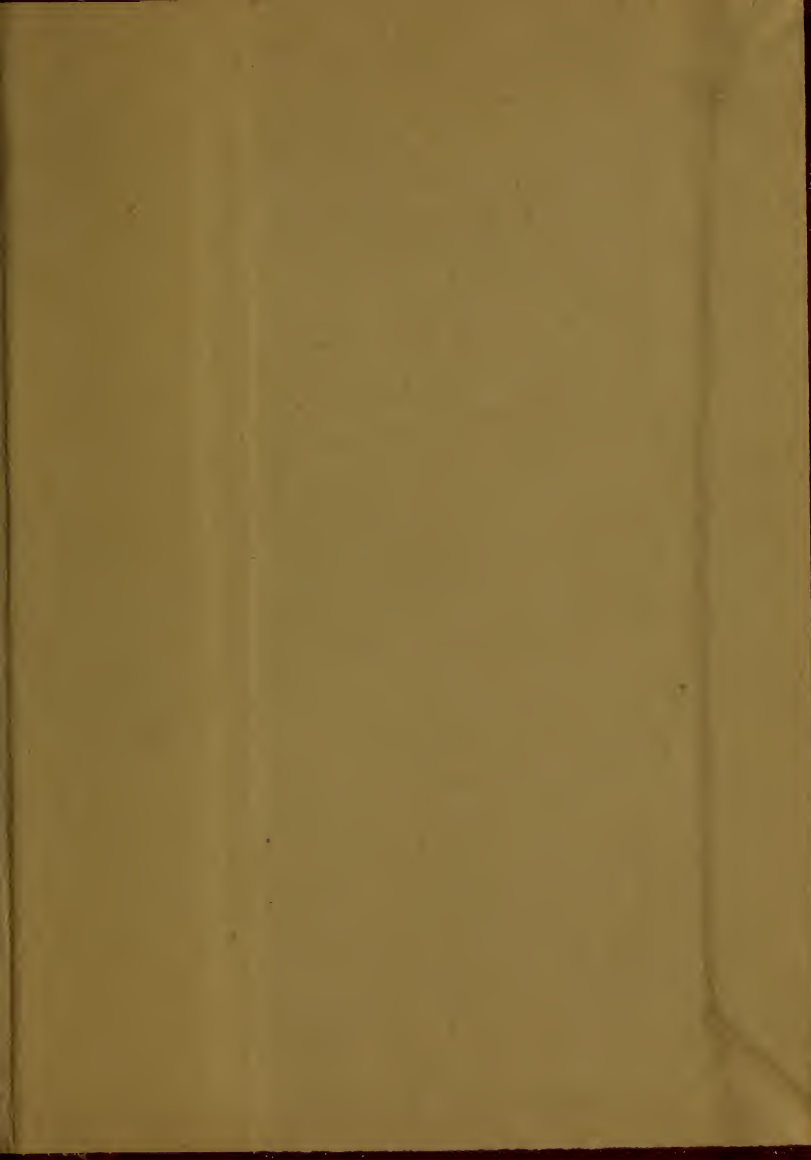
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